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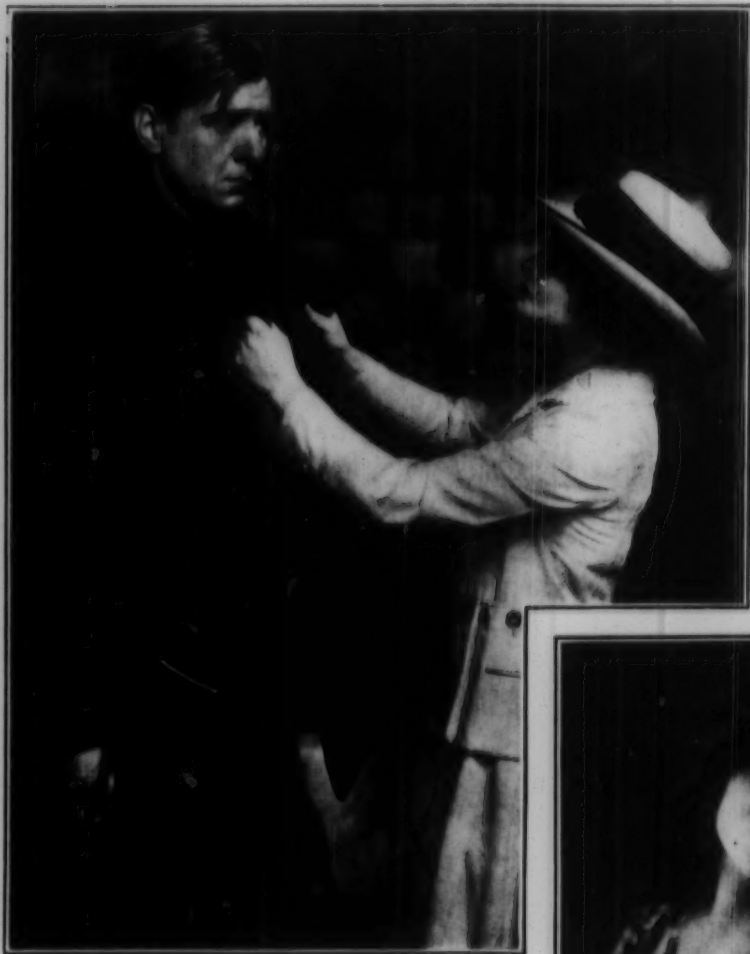
APRIL
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1916

PRICE
TEN
CENTS



William Shakespeare

Sir Herbert Tree on Shakespeare



White, N. Y.
Lady Cicely (Grace George) in "Captain Brassbound's Conversion" does not find it difficult to convert the half-savage in Brassbound (Robert Warwick) to her philosophy of life



White, N. Y.
Dorothy Bigelow as a "back-to-nature" debutante and John Goldsworthy as a cowboy-uke in "See America First." Miss Bigelow will shortly be seen in "The Girl from Brazil," a new Shubert musical comedy



Underwood and Underwood Studios, N. Y.
Following a long engagement in motion pictures, Fania Marinoff will return to the stage as Ariel in the Drama Society's production of "The Tempest"



White, N. Y.
Nan Bannard (Lola Fisher) in "Rio Grande" fears Bill Hecht, her husband's blackmailing orderly, (Frank Campeau), despite the comforting assurances of Mrs. Lane (Amelia Gardner). Sue Meadows (Gertrude Dalton) shares her anxiety

THROUGH THE BROADWAY LOOKING GLASS



THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879



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SIR HERBERT TREE ON SHAKESPEARE

By LOUIS R. REID

THE long-heralded Shakespearean tercentenary celebration is in full swing. At first, New York was inclined to look upon the preparations with an air of good-natured tolerance. In order not to be wholly unrepresented in an international movement, she was to honor Shakespeare's death in her own peculiar way, with a symbolical masque by the inevitable Percy Mackaye, in which characters from "The Tempest" were to be portrayed; and with here and there desultory performances of the poet's works. No prolonged and painful consideration was to be required on the part of the playgoing public; just an evening or two sacrificed around the end of April and we could again return to the riotous joys of the revue.

This attitude, however, has been changed. Tolerance has been succeeded by attentiveness, if not, in most cases, with downright enthusiasm. Sir Herbert Tree successfully opened a Shakespearean festival with an elaborate production of "Henry VIII." James K. Hackett began a season at the Criterion with "Macbeth," followed by "The Merry Wives of Windsor." Other well known players planned Shakespearean seasons. So widespread, indeed, has the movement become that, at present, Shakespearean performances are being given by every race and in every conceivable location, in theaters, in halls, in churches, in schools, in hotels, in neighborhood playgrounds and even in "grand" canyons.

There is no denying the fact. Shakespeare has the theatrical floor and we ungrudgingly put away such cherished but temporarily false gods as Cohan, Belasco and Shaw.

Desiring to obtain some of Sir Herbert's views on Shakespeare I recently visited him in the lofty recess of the New Amsterdam Theater. A tortuous trail led to his dressing room and it was with difficulty that my guide kept me from being swept on by the hosts of "lords and ladies" to the coronation of Anne Boleyn. Eventually, I reached Sir Herbert's room. He was still in the robes of Cardinal Wolsey and was resting from a long examination to which he had just been subjected by a blonde but, nevertheless, efficient editress.

Sir Herbert's good-nature and geniality impressed me. He has a good word for every new enterprise and a sneer at every skepticism in which he does not himself share. He sympathizes earnestly with every movement which he believes to be for a truer appreciation of Shakespeare. In his manner of talking he is energetic, forceful, terse; anxious to convince rather than to persuade. Moreover, there is in him a magnetic influence which is exerted by glance and tone and action.

"The tercentenary celebration is the best thing that can happen to the stage," he began. "It will arouse a greater interest in the theater and will help to restore the traditions that made it the great force for civilization it has been throughout the ages. It will acquaint people with the genius of Shakespeare. Everybody should join in honoring him, for he belongs to the whole human race, not to one single branch of it.

"No better argument can be offered to those who predict the death of the drama than Shakespeare. While he lives the drama cannot die and the greatest mission of the actor must always be to keep his memory alive. After all," he added reflectively, "it is pleasant for us actors to remember that Shakespeare was an actor, and that he wrote first and last for the theater. It is the actors, the Keans, the Kembles, the Macreadys, the Booths, and others, who have kept his spirit alive and made him accepted down through the ages as the greatest literary genius that ever lived.

"What a privilege it is," he went on, "for an actor to speak the lines of Shakespeare. In giving utterance to the poet's words he is lifted above himself into the heights of imagination and emotion."

The earnestness which Sir Herbert brings to his subject is one of his most prominent commendations. He appreciates the importance of Shakespeare to the theater and to the race; he takes in the infinite relations of the poet to the past and to the future of literature.

"It has been the fashion of late years," he continued, "to speak slightly of Shakespearean tragedy. 'Tragedy, to be forceful, must be modern and real' is the cry; 'we must have every-day life and every-day people.' To correct this conception is work for us actors who believe in the Shakespearean traditions. We have got to develop sufficient soul, sufficient personality, sufficient intellectuality to make the public know what tragedy is. We have got to show them the possibilities of tragedy.

"Those who fancy that the age of tragedy is gone maintain that Shakespeare is degraded by being acted. Such ideas are ridiculous. People with susceptible natures, keen mentalities, those most alive to the subtle meaning of the poet, or most affected by the passions of the play, will always appreciate tragedy, provided, of course, it is well interpreted."

"Then, Shakespeare's plays, which are said to be fine for acting, only receive from good interpretation a still greater development?" I asked.

"Most assuredly," he replied, "The dramatic truth, the intensity of interest, the hurried action, the accumulation of incident, the marvellous development of character, and above all the portraiture of passion, make them, beyond all plays that ever lived, fine for acting. The mental distress of Wolsey, for example, cannot by any possibility be so pictured by the mind as it is brought vividly before the eyes in a theater. The words take on new life and significance. How much more forcible to hear the fallen Cardinal cry 'Had I but served my God with half the zeal I served my king, he would not in mine age have left me naked to mine enemies,' than to read the lines calmly at home.

"Talma, the greatest of French actors, once said that he became what he was by following nature rather than art, by studying Shakespeare rather than the French writers. This remarkable admission is an epitome of criticism. The Shakespearean drama alone represents life, nature, humanity. It

speaks right home to every heart; this is what we demand on the stage. All else is ineffective by comparison. That is why Shakespeare is unapproachable—and alone. Others may attempt what only he could achieve; they may struggle in vain to reach the summit on which he sits serene."

"It is the human note in Shakespeare, then, that actors and producers should seek to express?" I suggested.

"Precisely," he answered. "Shakespeare is the most human and universal of all writers. He creates a varied crowd of characters; he speaks into existence those whose identity is forever established, and whose variety is as remarkable as their actuality. He sees life with the impartial eye of the poet and knows that men, as a rule, are neither so bad nor so good as they are painted. Accordingly, his weak men possess the virtues of their vices, and his strong men the vices of their virtues. Take in 'Henry VIII,' Wolsey, until he feels his power crumbling under him, appears to us in a wholly unsympathetic light. Suddenly he is transformed by the poet and we feel, by the sympathy he wins, that he is a man—that he is one of us.

"In this same manner, most all of Shakespeare's characters are made human. Look at 'Julius Caesar.' There we see Mark Antony, who, though a hero, resorts to artifice to gain his end and plays upon the sympathies of the mob. Brutus is also of heroic mould, but, while he is lofty in utterance, he is a self-deceiving politician. To gain his end he persuades himself that he is honest and sincere. His assassination of Caesar is for the good of the cause, from his point of view. Antony revenges Caesar's death—for the good of the cause, from his point of view. Which one was right? Shakespeare spreads his sympathy everywhere, holding evenly the scales of justice. This impartiality with which the poet sits in judgment upon the souls of his characters is seen in all his plays."

I asked Sir Herbert if he approved of taking Shakespeare out of the school curriculums on the ground that the children had not arrived at an age at which he could be appreciated.

"Certainly not. If the wit, the humor, the humanity, the beauty of Shakespeare does not appeal to the child, then I believe it to be the fault of the instructor. Shakespeare should never prove dull, but I can readily see how certain teachers might present him laboriously."

Sir Herbert expressed admiration for the playgoing public of New York.

"It is a wonderful theater town, and I say that without the least desire to ingratiate myself upon you. I am, indeed, grateful for the kindly attention New York has given my efforts. I intend to give 'The Merchant of Venice' as my next production. And next year," he concluded, "I hope to present here a play in which I have never before appeared."

"Seats for the Ziegfeld Midnight Frolic" irreverently assailed my ears as I reached the lobby of the theater. What an incongruous climax! It made me reflect that the path of glory—in New York—leads but to the gay.

MADAME CRITIC

It is a daring thing to attempt a play picturing newspaper life as it is. So many writers have done this, and in every case I can recall they have been roundly censured for their conceptions of the various characters and situations. The editors and reporters have been scoffed at because they were not "real" types, did not act like "real" editors and reporters, nor speak like them. I should like to see the perfect newspaper play in which the characters were received with enthusiasm and approval. However, although playwrights of newspaper plays know what will be meted out to them on an opening night when two-thirds of the audience is composed of people who spend half their days and nights in newspaper offices, they will persist in giving us their notions.

It is awfully funny to watch a newspaper audience watch a newspaper play, and I always wonder which side is right in its conception, the author's or the auditor's. The old saying, about seeing ourselves as others see us, may be true in this case just as it is in many others, but the inhabitants of the newspaper world refuse to see it so.

In the case of "The Co-Respondent" which any number of people about town insist upon calling "The Correspondent," any amount of fault was found. (By the way, for those who wish a little mental prod as to the difference of the two titles, I heard an explanation which will assist the memory of those who haven't looked in the dictionary, the spelling book or the divorce court for a long time—all others need no coaching. A co-respondent is a person much written about. A correspondent is one who writes much about a co-respondent but does not have to be personally acquainted with the "co.") A co-respondent must not be confounded by any means with a co-ed. That is a different line of art altogether, although, if you will believe me, a young man of my acquaintance who, by reason of his brilliant use of a voluminous vocabulary is expected to become one of our future best writers, confidentially asked me what was the difference between a co-respondent and a co-ed. I wouldn't have believed it if he hadn't appealed to me. He said he always got the two mixed. Another theatergoer innocently inquired whether a co-respondent was connected with a correspondence school. I answered that while a co-respondent frequently indulged in lavish correspondence, school had nothing whatever to do with the subject.

And yet, after all this, I am quite sure the average person will continue to say co-respondent just as he says for for law. There is a wonderful originality about some New Yorkers and a complete disregard for Daniel Webster, Worcester and all the other great pace-setters. I once asked a young man who wrote for popular magazines if he had read certain books by certain great authors. "Naw," he replied, "Why should I? They are a lot of dead ones. I want to read live ones. They're up to date." How's that for modern conceit?

But to return to "The Co-respondent." It is an interesting, well-acted play, and will be very much enjoyed by those who do not mind whether the types are perfect portraits or not. One critic complained that "Norman Trevor as the managing editor was hardly magnetic enough to be a very attractive lover. He seemed far too busy and hardheaded to be hit by Cupid's dart." I must disagree with that writer. I thought Norman Trevor splendid. As the managing editor he should be busy, but he wasn't too busy to look out for the girl he loved. Perhaps he might not be the type that some men would approve as the perfect lover, but he would appeal to women who prefer a man to differ from the general sort we see so often. You know the sort I mean, the man who uses his eyes and is forever putting his arms around the girl and is always on the verge of kissing her as he leans over the back of her neck and comes in contact with a stray lock of her hair. Trevor was manly, dependable and the managing editor and the lover with sincerity.

Irene Fenwick's acting came in for its usual praise. This slip of a girl has worked hard and steadily and she has earned the place she now occupies. If anyone had told me the first time I met Miss Fenwick that some day she would become a star in a serious play I would have laughed at the mere suggestion. She was called "Frizzy" in those days and had every luxury in her home. I thought her a pretty, sweet-mannered, doll-like creature. But I didn't know the real "Frizzy," as I have since learned. I think a girl who seems created to be petted and spoiled but nevertheless develops a splendid ambition deserves so much more credit than one with whom ambition has n'ways been associated. Miss Fenwick never disappoints in her acting. She gives the best she has and there is

something in her voice that goes right to your heart. Harrison Hunter has come to be one of our "regulars." He always looks the part, speaks his lines admirably and makes his characters as different as possible. As Robert Gordon, he was true to the type of the rich man who always possesses everything he fancies, although, perhaps the millionaire set, like the newspaper set, might disagree with this portrait. Then the beautiful Marie Chambers—one of those rare stage specimens—a real lady in looks, manner and voice! Miss Chambers has not been long on the stage but she is perfectly equipped for just such roles as that in "The Co-respondent."

A new genius has come among us. That is, he came here last week, but I fear, by this time, the Arizona Desert has claimed him for its own for some time. And why should a genius wish to leave New York



DONALD CRISP.

Wifeel. L. A.

Motion Picture Director. Who Has Won Notable Distinction With the Production of "Ramona," an Elaborate Film Now Being Shown at a Local Theater.

for the Arizona Desert you ask? The explanation is quite simple. The new genius is Donald Crisp, the director of that wonderful picture "Ramona" at the Forty-fourth Street Theater, and he has gone into the barren lands twenty miles from Death Valley so that his thoughts may blossom into a scenario of his next picture, "The Eyes of the World." He will live all alone with his two Indian servants and no town will see him until his work is done.

The picture "Ramona" is the work of a poet, an artist. The motion picture critics now hail Mr. Crisp with all the glowing adjectives he deserves. When I saw this beautiful creation, which is conceded to be the greatest since "The Birth of a Nation," I wished I might see the man who had produced it. On second thought, however, I changed my mind, for we all have had the experience of wanting to behold the author of a book we love, or the composer of our favorite opera or the painter of a wondrous picture—and oh, how often has that wish brought disappointment! I pictured Mr. Crisp as a middle-aged man who knew life. What was my surprise to find him young, alert, widely traveled and highly educated. I learned that he was born in Australia, educated at Oxford and has been all over the world three times. Really, I don't see how he found time to do so much. He went to India as a member of the British Scientific Research Society and for seven weeks lived on rice while in the marshy lands of China. Mr. Crisp says the rice there is brown, very wholesome and will give anyone the complexion of a baby. He fought with the British in the Boer War.

Speaking of the Boer War reminds me of an interesting fact. It was Mr. Crisp who alone, while assistant to D. W. Griffith, was responsible for the big battle scenes in "The Birth of a Nation" and it was Mr. Crisp who also directed the famous scenes of

the Gathering of the Ku Klux Klan. Mr. Crisp said that his experience in the battles of the Boer War proved excellent guides for the presentation of the battle scenes.

Mr. Crisp has asked me to correct an impression received by some of the critics who saw "Ramona" in regard to two babies who figure, one as the infant Ramona, and the other as Ramona's child. Some thought that the same baby was used for the two characters but Mr. Crisp assured me he could not be guilty of anything so inartistic as that. "I suppose because the babies are both brown in color," he said, "a casual glance might cause one to believe them identical, but they are not."

I asked him about the wonderful little girl, not four years of age, who appears as little Ramona, and he said that her mother chanced to bring her to see him and he at once accepted her for the part. Anna Lehr is the child's name.

Mr. Crisp remained in New York long enough to make changes generally suggested by the critics in regard to cutting some scenes. The worst thing said of "Ramona" was that there was too much of it, so out came a number of sheep-shearing scenes and some of Felipe's illness. The special scenery and the actors who appear before each act will be retained. Monroe Salisbury, who plays the Indian Alessandro, is an actor of experience, I learned. He played for some time in our midst as a member of Mrs. Fiske's company. Then he stopped in the Middle West in a stock company and finally went to San Francisco, where he has made the hit of his career as Alessandro. A special production of "Ramona" is being made for Boston and another for Chicago. The first one is still running in San Francisco where its record has already passed that of "The Birth of a Nation."

MARIE B. SCHRADER.

"CREATING" A PART

Who was the first actor boldly to assert that he had "created" a part? writes Frank Wyatt in the London Stage. Did the original exponent of Hamlet consider that he had "created" the mournful Dane? If he did, it would be interesting to know whether Shakespeare expressed any opinion on the subject.

Surely the expression is altogether misleading? The author writes a play, and the various parts are represented by the players. At times they fail to give full value to the writer's conception. On the other hand, they may vastly improve it. Still, in neither case is there a creation by the actor. He may be the first one to play a great part, in a successful piece, and gain much fame by his performance, but his glory dies with him, and the future generation will go to see the play without knowing or caring who "created" the great part.

The same applies to the operatic stage. A new opera is produced, and an overwhelming success is made by a renowned tenor, who confers a favor on the composer by consenting to "create" the part. Our grandchildren will enjoy the opera, although in all probability they will be unaware that the renowned tenor ever existed. As an instance, Gounod's "Faust" was written within living memory, and yet it is doubtful if there are a dozen people who could name the original Faust.

It would seem that the playwright is in much the same position as the inventor who hands the drawings of his invention to the skilled workman who carries out the scheme to the best of his ability, and develops a working model that can be seen in action. The workman has certainly made the machine and possibly given some very valuable suggestions, but the creation without question belongs to the inventor.

"THE BURBANK"

(In Memoriam to the Los Angeles Playhouse now a Moving Picture Theater)

Ghost and Shadow; Shadow and Ghost
That glide and flit from pillar to post,
The rear-guard of a conquering host—
Ghost and Shadow; Shadow and Ghost!

The final Act, the Curtain's fall:
What varied scenes do they recall!
When Comedy showed her laughing face,
Or Tragedy stalked in woful case;
When the thrilling tale of life was told
Upon the "Burbank" stage of old.

There are Artists on the roll of fame
Of many a one we knew by name,
With gifts so lavishly indued
To change a temper or a mood,
To win our smiles, compel our tears,
In the "Burbank" days of bygone years.

Draw nigh, each loyal and wandering Ghost;
To you we'll drink a brimming toast;
Another to that shining host—
THE BURBANK STARS OF THE WESTERN COAST.

ELIZABETH CRIGHTON.



Personal



BIGELOW.—Dorothie Bigelow, who recently made her stage debut in the prima donna role in "See America First," has been engaged by the Shuberts for a prominent part in "The Girl from Brazil," a new musical comedy, which is to be presented this Spring.

BARRYMORE.—John Barrymore has signed a contract with John D. Williams, of the firm of Williams, Corey and Riter, whereby he comes under Mr. Wil-



WATTE, N. Y.

CARROLL McCOMAS,

Appearing in a Prominent Part in David Belasco's Spring Production, "The Lucky Fellow."

liams's management for the next five years. An unusual feature of the agreement is that Mr. Barrymore is not to be starred or featured more than a regular member of the company in the future performances of "Justice" and of the plays to follow it.

CLARK.—Wallis Clark, who has scored a notable success as the presiding judge in "Justice," is probably best known to American playgoers for his performance of the title role in "Scrooge." When the playlet was first presented in this country, Mr. Clark, who, by the way, is an Englishman, was seen as the Ghost. He later played the title role, and has to his credit nearly 5,000 performances of this character. Last season he won distinction in the role of Speer in Sheridan's "The Critic." He later appeared in the United States on the dramatic stage. His career includes engagements in "The New Sin," "Rupert of Hentzau," "Under Two Flags," "Caste," "Captain Swift," "The Idler," "Liberty Hall," "Oliver Twist," "The Sign of the Cross," "The Sword of the King," "Wheels Within Wheels," "The Second Mrs. Tanqueray," "Sunday," "Lady Windermere's Fan," "Camille," and others.

DOUCET.—Theodore A. Doucet has been selected to play the leading role of David, created by Walker Whiteside, in "The Melting Pot" on its tour of the Redpath Lyceum Bureau circuit. "The Melting Pot" will open about May 15 and is routed for thirty weeks. Mr. Doucet played the role of David in the road production of "The Melting Pot," presented on tour by the Mittenhals.

FIELDING.—Ruth Fielding has replaced Sydney Shields in the leading feminine role in "The Fear Market" at the Comedy Theater. Miss Shields will play a stock engagement in Providence this spring and summer.

KEANE.—Mme. Sarah Bernhardt gave a large luncheon on April 14 at the Savoy Hotel, London, in honor of Doris Keane, the American actress. Many French and English celebrities were present. Both Sarah Bernhardt and Eleanora Duse have recently attended Miss Keane's performance in "Romance," and both sent her signed photographs in token of their appreciation.

MORDAUNT-ATWELL.—Edwin Mordaunt and Grace Atwell celebrated the tenth anniversary of their marriage on April 18.

NEAR.—While little Lydia Lopokova is winning laurels as premiere ballerina of the Ballet Russe at the Metropolitan, another New York girl, Miss Gretchen Near, carries off the vocal honors. In the original Rimsky-Korsakow creation, "Soleil de Nuit," there is a vocal part sung by the chorus school of the Metropolitan Opera company, with Miss Near as the soloist. She is a pupil of Barron Berthold, the veteran Wagnerian tenor, and her selection to lead the vocal contingent in this difficult Russian choral is a tribute not only to Miss Near's ability but to the sterling method of her singing master.

RAFFERTY.—Marguerite Rafferty, a dancer who has been dancing at social functions in Washington, will shortly make her debut in a metropolitan production. Her dancing repertoire includes a barefoot "dance of the woods"; a gypsy begging dance; a Greek nature dance; a driving trot; East Indian prayer dance;

peacock dance; the Colonial gavotte; death of a dragon fly; Jack-in-the-box, and others.

SOMMERS.—Harry Sommers will return to his old position as manager of the Knickerbocker Theater when that playhouse resumes its former policy of presenting musical and dramatic attractions under the direction of Charles Frohman and Klaw and Erlanger.

WOOD.—Peggy Wood, who recently closed a season as leading woman in "Young America," sailed April 1 for Havana, Cuba, where she will rest a few weeks before playing a musical stock engagement.

SHAKESPEARE AND SPELLING

It was only by way of silencing the silly critics who protested that "Shakespeare was good enough for them," only in order to judge them out of their own mouths, that the spelling reformers pretended to justify their odd proposals by an appeal to the books of Shakespeare's day. Or if it were for any other purpose it was nothing better than a cavil, because it is well enough known that in the sixteenth century and early seventeenth many printers were wonderfully whimsical and cared nothing about rules if only they made clear what was meant by the symbols they used.

Nowadays spelling is regarded as such a holy thing as well by the reformers as by their more bitter critics that on all sides there is a disposition to hold it responsible for more than it can naturally bear. To hear the simplifiers speak of word-cropping you would think spelling was the natural instrument for the treatment of the worst evils in the world; on the other side the conservatives shake their heads over the omission of a *u* or an *h* or a *b* as if it meant the end of all things, as if it were a frightful menace to the stability of the nation—something desperate, like Socialism or woman suffrage. The art of spelling has even been adapted to such very grave questions as the authorship of Shakespeare's plays, says the New-York Sun. Mr. Greenwood, an obvious Baconian in spite of his assumed air of impartiality, has reduced the whole question to this: "Was Shakspeare the player identical with Shakespeare the poet?" and he takes very good care throughout his book to make a nice distinction between Shakspeare and Shakespeare.

Canon Beeching has undertaken to answer him, and his answer is that the distinction drawn in point of spelling is nothing better than a lawyer's quibble. In the first place, he says, spelling was inconsistent in Shakespeare's day, and of all inconsistencies the most manifest are found in proper names. He invites Mr. Greenwood to consider the name of Raleigh:

Sir Walter Raleigh spelt his name in five different ways, and the actual evidence that in Shakespeare's case the variation in spelling was equally meaningless was conclusive. The evidence of any definite intention behind the inconsistent spellings of the name Shakspeare or Shakespeare, or Shakespeare, was altogether absent; and the elaborate pains that Mr. Greenwood had taken, all through his book, to distinguish Shakspeare the player from Shakespeare the poet was, to use his own term, nothing but "a form of bluff."

To this Mr. Laughton, professor of modern history



WATTE, N. Y.

EUGENE KELCEY ALLEN.

Reliable Hialto Oracle and Popular Bacon-tour. He Contributes Largely to the Gayety of First-Nights.

at King's College, London, replies that as far as Raleigh goes the argument will not work:

From the death of his father in 1583, when he adopted his father's spelling of the name, to the time of his own death in 1618, he never varied. As a boy he seems to have written it Rauleygh; but from the time he was twenty-one till 1583 he consistently signed Rauley. He would probably have considered it impudent to adopt his father's spelling.

According to Mr. Laughton, members of one family used in those days deliberately to differentiate their names by the spelling, as Humphrey Gylberte and John Gilberte, Thomas Cecill and Robert Ceyll, Marmaduke Darell and his cousin William Darrell, George Carey, of Cockington, George Cary of the Isle of Wight, and George Carew, Master of the Ordnance in Ireland. "Each of these men," he says,

POPULAR MANAGER

William D. Ascough, president of the Connecticut Managers' Theatrical Association, and manager of the Palace Theater, Hartford, is the possessor of a record unique, even among theatrical men. He was born in Wisconsin, and while still young joined in the rush for Cripple Creek. After some years spent in mining he organized a theatrical company in Colorado City. Vaudeville was an unheard of thing in those days in that part of the country and his first theatrical venture proved unsuccessful. Incidentally his experience there was hardly encouraging:



W. D. ASCOUGH.

President of the Connecticut Managers' Theatrical Association.

sometimes an impulsive cowpuncher would proceed to shoot up the show and life was very exciting, to say the least. While in Cripple Creek young Ascough made many friends, including a millionaire who befriended him on several occasions and who made Ascough director in an interurban railway company. Following this he had a number of other experiences and finally became manager of one of the largest newspapers on the Pacific Coast. For seven and a half years he was with Sullivan & Considine. Eight years ago he was married to Miss Lillian Mattice, whom he met while she was playing on the road with the W. H. Savage productions. His Palace Theater is the most successful vaudeville house in the East. It has a record of 11,000 attendance in one day. Mr. Ascough has now been president of the Managers' Association for several years and was recently elected for another term.

SEYMOUR WEMYSS SMITH.

"and indeed every man who could write had an established signature, which he no more thought of varying than does any one at the present time."

The probability, of course, remains that not all of the so-called Shakespeare autographs are genuine. And indeed if they were it does not prove beyond controversy that Bacon wrote the plays.

(According to Mabie in his work on Shakespeare, p. 320, Bacon once spelt his name "Bakon."—ED. DRAMATIC MIRROR.)

NIJINSKY

Vasiliy Nijinsky has done, if not his bit, as much of it as he cares to, in the Russian army. He has been taken prisoner of war and through the efforts of Ambassador Penfield released that he might join the Diaghileff ballet in New York. All his adventures have been duly recounted in the press, always with the comment that Nijinsky is the world's greatest dancer. Why then should his manager register surprise when the Russian dancer demands a salary that lines his art with Caruso's and Lauder's, asks the Syracuse Post-Standard.

He observes, as the Sicilian day laborer does immediately upon his arrival in New York, that the scale of prices is higher in America than abroad, and that in the American theater the exotic artist thrives better than the indigenous plant. Beerholm Tree outdraws superior native talent, Kreisler and Elman get far higher prices than any American violinists, and really we have some good ones. Paderewski fixes his own figures. Mitzi Hajos and Gaby Deslys show no desire to return home. Charlotte, the little German skater, has usurped the honors that were Irene Castle's. The metropolitan bird cage is open only to Americans who have won European approval. The imported dancers from Pavlova to the Dolly Sisters prosper where Isadora Duncan, Maud Allan and Loie Fuller starved.

Nijinsky has another recommendation beside his name. His war experiences have been helpful advertisement. He is none the better as a dancer for his short military service, but as Fritz Kreisler can testify he has acquired an added value as a theatrical attraction. He knows it.

So the Russian is sure of a handsome salary in New York, greater than any American could hope to get if we had American men who could dance as the Russians do, which we haven't.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America.—London Pallcon.
Our Authoritative Contemporary, "The Dramatic Mirror."—New York Life

SHAKESPEARE

SHAKESPEARE died April 23, 1616, aged fifty-two. He was born in the year that MICHAEL ANGELO passed away and died in the year that marked the passing of his great contemporary, CERVANTES. HEINE has said that the two greatest comedy figures in all literature are Falstaff and Don Quixote. Both survive after three centuries.

SHAKESPEARE lived during one of the greatest periods of history. MARY QUEEN OF SCOTS is imprisoned by ELIZABETH, who is excommunicated by the Pope. The University of Leyden is founded and Sir FRANCIS DRAKE begins his voyage around the world. In this span falls the Massacre of St. Bartholomew in Paris. The duchy of Prussia is made hereditary in the house of Hohenzollern; the Gregorian calendar is reformed; tobacco is introduced in England; KEPLER, the astronomer, begins his great work; RALEIGH's colony is established in Virginia; QUEEN MARY is executed and the Spanish Armada is destroyed; HENRY IV. becomes the Huguenot king of France and the Dutch become independent; first Ottoman trade relations with England are established; WILLIAM OF ORANGE is assassinated; O'NEILL, Earl of Tyrone, revolts against England; NAPIER invents the logarithms; LORD BACON becomes famous as a philosopher; new translation of the Bible into English; "Don Quixote" is published; the telescope is invented in Holland; first permanent English settlement at Jamestown (1607); Quebec founded a year later; HUDSON in New York Bay; the tobacco plant introduced into Virginia; the Earl of Essex beheaded; the Gunpowder Plot; expulsion of the Moors from Spain; GUSTAVUS ADOLPHUS becomes King of Sweden; MICHAEL ROMANOFF becomes the founder of the present dynasty of czars, and Manhattan Island is settled by the Dutch.

These are but a few of the high lights of history during the half century of SHAKESPEARE's life, the most glorious period of England's existence. The great dramatist typified his age, the age of "Merry England," destined to be followed by the depressing period of Puritanism under whose rule the theaters were burned and SHAKESPEARE was forgotten. One great poet—the second

in the line of England's only trio of great poets—MILTON, arose, the apostle of Puritanism, followed two centuries later by the poet of protest, BYRON, who hated the cant and cavil of the creed of the Roundheads and exiled himself from its hypocrisies.

It is "Merry England" no more, and the poet who expressed its joyousness is honored more in America and Germany than in his own country.

BOOK NOTES

THE LEAST RESISTANCE, a novel by Kate L. McLaurin. Published by George H. Doran, 38 West Thirty-second Street, New York. Price, \$1.25 net.

The theatrical world has known the author favorably. Miss McLaurin has played all kinds of parts, from leads in dramatic works to three-a-day in vaudeville. It was a tour over the Sullivan-Conside Circuit that furnished the data and inspiration for the vaudeville part of "The Least Resistance." An observing actress, with a genius for telling a story, may gather enough dramatic material during her association, as in the case of Miss McLaurin, with Dorothy Donnelly, Edgar Selwyn, Robert Edeson, and other well-known stars to weave a striking tale, not to speak of the unique experience incidental to a trip over the Sullivan-Conside three-day circuit. The 374-page volume tells the story of a woman alone—her experiences, contacts, struggles, triumphs, and defeats. Forced to leave a worthless husband, the plucky little woman faces the world alone. Her work and her friends, the problems and the illuminations which come to her, the sorrows and the splendor which she saw—these are vital, enthralling incidents.

BEHOLD THE WOMAN, by T. Everett Harre. (Lippincott Company, Philadelphia, 12mo. Cloth, \$1.35.) The author writes and paints, or, writes as he paints. The prologue is the vestibule of the gallery. It is a color of night in Alexandria, with the presence of revelers from countries made famous by pen, brush, and song. It is not a novel based upon the European war—the time for that is to come. But the author must have had the war in mind. The theme of the story is akin to conditions, in some respects, of which we have been reading for the last twenty months. The heroine is Mary of Egypt. A queenly courtesan threading her way through a carnival of sin with a body degraded, but with a soul unsoiled. We are reminded by her experiences of the Magdalene; of the message the Saviour gave to the world on the first Easter—a festival to which Christianity is drawing right just now. The hope of the book is, that womanhood to-day, having suffered and learned through the ages, and loving much, may bring again unto men who heed not the Divine Message. "A new commandment I give unto you, that ye love one another as I have loved you, that ye also love one another"—so that there will come a time when wars shall be no more.

Skilfully, entrancingly, the author takes hold of the reader and leads him back to an age which was at once the most magnificent, barbaric, cruel, corrupt, and splendid in the history of the world. Such was Alexandria at the close of the fourth century. Although the age of pagan excesses and brutal massacres, it was "rich in glorious romance, admirable achievements in art, philosophy, and learning,

a spirit of beauty in sheer living seldom if ever surpassed." Seldom have we had a volume so replete with Oriental imagery, sensuous description, and spiritual depth. Differences of opinion there will be as to some of the conclusions. The volume is of great significance in American literature. As a sample of the word painting we append the following, which is more than any reviewer could give by any description: "Tremulantly, softly caressive, an amorous breeze from the sea flutteringly wafted across the gardens the blown petals of unvirgined flowers. Far away in an inner courtyard a bulbil, with leaping, mounting clarion trills, began deliciously to sing."

OLD BOSTON MUSEUM DAYS, by Kate Ryan. (Little, Brown and Company, Boston.) \$1.50. Miss Ryan traces interestingly the history of the famous Boston Museum from its establishment in 1841 by David Kimball to the closing of the theater in 1904, with a performance of "Shore Acres." Miss Ryan was for many years associated with the Boston Museum Stock company. With a comprehensive knowledge she brings close to her readers much of the glamour of the old days. Many chapters of the book are devoted to personal recollections of such noted actors of a generation and two ago as William Warren, Mrs. J. K. Vincent, Annie Clarke, and Charles Barron. She also recalls the production of "Pinafore" at the Museum on Nov. 25, 1878, with a cast that comprised, among others, Sadie Martinot, George W. Wilson, J. H. Jones, Lizzie Harold, Marie Wainwright, and Joseph Haworth.

With a delightful personal touch Miss Ryan relates reminiscences of the famous actors who played annual engagements as actors by the stock company. Booth, Boucicault, Lester, Wallick, Fanny Davenport, Modjeska, Janussek, Mansfield, and of the younger generation of players, who owed much of their subsequent success to the Boston Museum.

The book is profusely illustrated with portraits of famous actors and actresses, together with old views of the Museum.

NOTE FROM MR. EATON

Editor DRAMATIC MIRROR:

SIR.—In your report of my talk to the Society of American Dramatists you made me say one thing I didn't say—or didn't mean to say at any rate—namely, that "The Clod" is the best one-act play I ever saw. That would be going a bit stronger than even this excellent drama quite deserves. I think I owe it to Sygne's memory to correct the error, if to no one else's. I ask for this correction in THE MIRROR because I fancy other people, like myself, value your criticisms, particularly for their accuracy and for their references. My volumes of THE MIRROR are my history of the New York stage and are an essential and much used item in my library.

Truly yours, APRIL 8, 1916. WALTER PAICHARD EATON.

RECOLLECTION OF "MOLLIE NEWTON"

Editor DRAMATIC MIRROR:

SIR.—Friends of Mrs. Mary Jones, known on the stage half a century ago as Mollie Newton, may be interested to know something about her last days. She was the widow of Nathaniel Taylor Jones, who was known for years on the stage as "Nat" Jones, the son of Dr. Joseph S. Jones, the author of "The Silver Spoon." Mrs. Jones was one of the four Newton sisters, the others being Mrs. Nellie Taylor, Mrs. George C. Boniface, and Mrs. Charles Backus. Of these Mrs. Taylor is now the only survivor.

On Forefathers' Day I gave a talk before the Bostonian Society on the historic Boston Museum, and late in January repeated the talk before another organization, being announced as "a member of the Bostonian Society." Mrs. Jones read the reports of these talks in the newspapers and on account of my acquaintance with her husband she wrote, asking if I would like some relics of her husband's father, Dr. Jones, suggesting that they could be presented to the Bostonian Society. This led to a correspondence, and up to the time of her death she wrote me every few days telling me about the arrangements for sending the relics.

She and her sister were living alone in a house at North Scituate, Mass., the last of that colony of actors which was known for years on the South Shore. She wrote that huge snowdrifts blocked the entrance to the house, but that all the neighbors were all very kind and shovelled a pathway for the milkman and the grocer. The man whom I sent to pack the relics said that she was bright and cheerful. Certainly her letters might have been written by a woman of twenty, as far as the handwriting indicated age. She sent me a bust of Dr. Jones the Franklin medal which he took in the Boston schools in 1821, and the invitation from the selectmen of the town of Boston to dine at Faneuil Hall because he was a Franklin medal scholar. She also sent a manuscript history of Odd Fellowship by Dr. Jones, who was one of the principal members of the Order in Massachusetts, and this will be given to the head of the Order in this State.

Dr. Jones was a playwright, actor, manager and physician. For years he was the physician of Charlotte Cushman. He was born in Boston on the site of the Wilbur Theater and was obliged to leave school at an early age when his father, a sea captain, was killed by savages on the northwest coast. He wrote more than one hundred and fifty plays.

Mrs. Jones must have been in good health up to the time of her death, as a letter received from her a day or two before was as well written as usual. I had sent her a copy of "The Silver Spoon" and she expressed her pleasure at reading the old play again. During the recent severe snowstorm she died suddenly, while her sister, Mrs. Taylor, lay critically ill.

JOHN BOULVE CLAPP.

BOSTON, MASS., MARCH 17.

CLAIMS NO RELATIONSHIP

Editor DRAMATIC MIRROR:

SIR.—I noticed recently in your columns an article from Mr. Cyril Maude, calling attention to the fact that I am in no way related to him. I should be grateful if you would accord to me the same courtesy.

I have regularly and often denied this relationship (1) in the press, and through other channels and I thank Mr. Maude for emphasizing the fact—it is hardly my fault if on account of Mr. Maude's greater reputation and their knowledge of his work, they should sometimes make this mistake when referring to me. However, at such a crisis as the present one is to England, Mr. Cyril Maude's great reputation would make his presence in his own country of much benefit to the British people who have always backed him up so faithfully. Thanking you, very sincerely,

ARTHUR MAUDE.
Star and Director Mutual Master-Pictures.
Santa Barbara, Cal., March 28, 1916.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

K. E., New York.—We do not know where Leslie Stuart may be reached.

H. B., New York.—We do not know where Edmund Stanley Norton is.

L. W., Irondequoit, N. Y.—We do not know where Will A. Howell is at present.

M. H. S., New York.—We do not know what Violet Barney is appearing in just now.

B. S., Passaic, N. J.—The last address we had for Dolly Lewis was with "The Show Shop."

E. F. B.—(1) Irene Fenwick was born in Chicago. (2) Frank Herbert played the part of Lee in "The Dragon's Claw."

H. K., New York.—"Kitty Mackay" was produced at the Comedy Theater, and the Lillian Russell motion pictures at the Fulton Theater, N. Y. C.

F. E. B.—There are two companies of "The Only Girl" on tour. See Dates Ahead column, or write to Joe Weber, at Weber's Theater, N. Y. C.

C. A. COLLINS, New York.—In the World Almanac, on page 798, you will find a list of the New York Theaters, and their seating capacities.

E. L. B. H., Boston.—We have just learned that Lizzie Harold (Comley) is now in New York City. A letter addressed to her in our care will be forwarded to her.

E. S. W.—(1) We do not know just when "Watch Your Step" will close, but it is likely to be soon. (2) There has been no announcement of the future plans of Mrs. Vernon Castle.

E. E. V., Pittsburgh.—The synopsis of the scenes for "Idols" is: Act 1—A Room at the Merriams'. Act 2—Scene 1—The Drawing Room at the Haris'. Scene 2—Minna's boudoir. Act 3—The Assize Court. Act 4—A Room at the Merriams'.

F. K., Chicago.—"More Than Queen" was produced at the Broadway Theater, New York city, on Oct. 24, 1899. It was reviewed in the Nov. 4 issue of THE MIRROR. We are sorry, but we have no copies of that MIRROR for sale.

A. D., Boston.—The last record we had of Doris Olsen, was when she joined the Ben Craig Players, who play in small towns in Massachusetts. We have not seen her name listed in the casts of any New York productions.

LILLIAN SHIMBURG.—There is no Frohman Dramatic School, but there are The American Academy of Dramatic Arts and the Empire Dramatic School. We know of no vaudeville preparatory school. As to knowing where "our coon-shouters learn the art," our vaudeville editor is equally curious.

VIOLET HOLIDAY.—(1) Rowden Hall is playing with the Shubert stock in Milwaukee. (2) Cecil Spooner is with the stock company at Hartford, Conn. (3) Yes, Robert P. Gibbs is related to the Spooners. (4) Maxine Elliott last appeared in America, in "The Inferior Sex," in 1911, and in England in "Joseph and His Brethren," in 1913.

READER, Cincinnati.—In the play, "Maria Rosa," Dorothy Donnelly was Maria Rosa and Lou Tellegen was Ramon. The name of Andres is not listed in the cast of the play. (2) Irene Fenwick is now appearing in "The Co-respondent" at the Booth Theater, New York City. The play, "Pay Day," closed. (3) Marjorie Rambeau is to appear in motion pictures with the Famous Players Film Company. It is also announced that she will play in vaudeville, and early next season, in a new play by her husband, Willard Mack.

WHY NOT AMERICANS?

(Denver Rocky Mountain News.)

Under the title, "Why Not Americans?" the DRAMATIC MIRROR devotes its leading editorial to the coming of the Comedie Francaise company, which proposes to make a tour of the principal cities of the United States next Fall. The Parisian organization will be backed by American capital. It is this fact that rouses the ire of the MIRROR, and justly so. The editor feels that it is highly commendable that there are capitalists willing to insure the success of the venture and is cordial in its welcome of true artists to this country and says: "There will be genuine rejoicing that so representative a company is to present a series of French classics in their original environment."

But why, it inquires, do not these same people devote part of their ample means to the development of American art in connection with the stage?

INA CLAIRE IN CHIEF ROLE

To Play Gladys Cooper's Part in New York Production of "Please Help Emily"

Contracts have practically been signed between Ina Claire and Selwyn and company whereby the actress will appear in the leading feminine role in "Please Help Emily," when that play is produced here in the Fall.

"Please Help Emily" is a comedy by H. H. Harwood and is described as "a flirtation in three acts." With Gladys Cooper and Charles Hawtreys in the leading roles it recently concluded an eight-months' run at the Royalty Theater, London. Miss Cooper and Mr. Hawtreys were said to have been engaged for the American production but now that Miss Claire has been signed, the English actress, it is said, will postpone her American debut indefinitely. It is not known as yet whether Mr. Hawtreys will be able to play his original part here.

This engagement will mark Miss Claire's debut in straight comedy, all her previous stage appearances having been made in musical comedy and vaudeville. For the past year she has been featured in the "Ziegfeld Follies." Miss Claire made her first appearance on the stage in 1907 as a vaudeville entertainer and scored an immediate success by impersonations of well known players. She entered musical comedy in March, 1911, with Richard Carle in "Jumping Jupiter." Later she appeared in "The Quaker Girl," in which she won notable success. "The Honeymoon Express," and "Lady Luxur." She played in London during the season of 1913-14, appearing at the Adelphi Theater in the leading roles in "The Girl from Utah," and "The Belle of Bond Street."

BUY LONGACRE THEATER

H. H. Frazee and G. M. Anderson to Take Possession on August 1

H. H. Frazee and G. M. Anderson have purchased the Longacre Theater property in West Forty-eighth Street from Graf, Pincus and Goldstone, the company which has owned and operated the theater since the production of "The Girl Who Smiles" last September. Mr. Frazee was the original tenant of the Longacre, and when the new owners take possession on August 1, Mr. Frazee will manage the theater, using it as a producing house. Mr. Anderson, who is known to motion pictures as "Broncho Billy" Anderson, will take no part in the management, his interest being solely in the nature of a real estate investment.

TO SUPPORT MISS ANGLIN

The cast which will support Margaret Anglin in "A Woman of No Importance," will include the following: Holbrook Blinn, who will be seen in the leading masculine role; Marguerite St. John, Lionel Pape, Annie Hughes, Richard Temple, Ottola Nesmith, Ivan T. Simpson, Alice Lindahl, Max Monteleo, Howard Lindsay, Ralph Kemmet, George Thorne, and Fanny Addison Pitt.

SOTHERN AT THE SHUBERT

E. H. Sothern's farewell appearance on the stage will take part at the Shubert Theater in a two weeks' engagement beginning Monday, May 1. Mr. Sothern will be seen in "If I were King," and the entire proceeds will be devoted to the Actors' Fund. The occasion will reunite Mr. Sothern with Daniel Frohman, his former manager, who will by courtesy of Lee Shubert, direct the engagement. Mr. Frohman is now organizing the company which will support Mr. Sothern.

REVOKES THEATER LICENSE

George H. Bell, Commissioner of Licenses, revoked the license of Daly's Theater last week during the engagement of the Twentieth Century Widows, a burlesque company. In a statement to Harry Herzog, lessee and manager of the theater, the Commissioner declared the performances there to be "immoral, indecent and a menace to public welfare."

"BEAU BRUMMEL" AT CORT

Arnold Daly will present "Beau Brummel" at the Cort Theater next Monday evening. The supporting cast will include Edgar Norton, Katherine Kaelred, E. J. Ratcliffe, Rowland Buckstone, Stanley Dark, Eva Dennison, Herbert Percy, and others.

NEW PLAY FOR MAKIE DRESSLER

Marie Dressler is to appear this Spring in a new comedy by James Forbes, entitled "Sweet Genevieve." In the cast will be Frank Lalor, Isabel Irving, Frank Gilmore, and Vivian Rushmore. The first performance will take place out of town on May 8.

TREE AS SHYLOCK WEEK OF MAY 1

Sir Herbert Tree's revival of "The Merchant of Venice" will take place at the New Amsterdam Theater during the week of May 1. Sir Herbert will appear as Shylock, while Elsie Ferguson will play Portia.

T. ROY BARNES TO BE STARRED

T. Roy Barnes, who plays the leading comedy role in "Katluka," is to be starred by Arthur Hammerstein next season in a new musical play now being written by Otto Hauerback and Rudolf Friml.

LEAVES FROHMAN COMPANY

John D. Williams to Devote Entire Attention to New Firm—Several Frohman Stars to Appear Hereafter Under His Direction, it is Said

John D. Williams will sever all connections with the Charles Frohman Company on May 1 and will devote his entire attention to his producing firm of Corey, Williams and Ritter. Several Frohman stars, including Maude Adams, it is said, will accompany him to his new enterprises and will appear hereafter under his direction.

When Mr. Williams's firm was organized last Summer it was freely predicted that it would prove but a question of time before he would retire from the Frohman staff. The company has been eminently successful with the productions of its first season, and the change, therefore, has been made sooner than expected. A complete reorganization of the Frohman staff will be made by Alf. Hayman, general manager of the company. It is not definitely known as yet who will succeed Mr. Williams. At the time of the formation of Corey, Williams and Ritter, it was reported that Frank Reed, a member of the Frohman staff of advance representatives, was being considered for the position.

Mr. Williams, who is a brother of Hattie Williams, has been associated with the Charles Frohman Company since his graduation from Harvard several years ago, first

as advance representative and later as business manager and general press representative. He was intimately associated with the late Charles Frohman, acting as confidential adviser and playreader. He has recently published a biography of Mr. Frohman.

With Madison Corey, formerly business manager for Henry W. Savage, and Joseph Ritter, a prominent Pittsburgh capitalist and theatrical manager, he formed early last Summer the theatrical firm of Corey, Williams and Ritter. The new firm began its activities in October with the presentation of Mrs. Fiske in "Erstwhile Susan." Encouraged by the success of this production a presentation in New York of Galsworthy's "Justice" was undertaken. The play was produced three weeks ago, and has proved a sensational success. The firm is planning more extensive activities next season. Among the plays already announced for production is Louis N. Parker's "Mavourneen" in which Peggy O'Neill will be featured. John Barrymore, who plays the leading role in "Justice," has been engaged for a term of five years and will be seen in a new comedy at the close of his season in the Galsworthy play.

DIME BANKS TO AID FUND

Ten-Cent Contributions to Be Solicited Generally

In order to hasten the \$1,000,000 endowment of the Actors' Fund, Daniel Frohman, president of the Fund, has adopted the experiment of sending to several persons in the theatrical profession dime savings banks, each of which will hold \$5, with the request that they ask their friends and acquaintances generally to aid by giving at least 10 cents to the permanent endowment of the institution on Staten Island.

In a letter to theatrical managers and others Mr. Frohman says:

"Won't you aid the Actors' Fund of America by asking your acquaintances, either professional or general public, to help you fill the inclosed dime savings bank which will hold \$5? The amount is so trivial I am sure that you will experience little difficulty in collection, though small, in the aggregate, it will prove of great value."

We wish to raise \$1,000,000 for an endowment to place the Fund beyond the annual need of soliciting aid from the public. We need money right now to continue the maintenance of the Staten Island Home, and for the weekly care of the incapacitated members of the profession.

We will be glad to forward additional banks upon application. When filled please return them to me by registered mail. Credit will be given to the one to whom this bank was originally sent, identified by serial number on back; therefore, if you have passed it on to some friend, advise them to give their name and address when returning.

Mr. Frohman said yesterday he would be glad to hear from amateur theatrical associations. It is not expected that all the banks will be filled from the pockets of players; contributions from anybody who has the inclination to give will be gratefully received. The banks, which are of vest-pocket size, may be obtained by applying to Mr. Frohman or to THE DRAMATIC MIRROR.

NEW SCHOOL FOR ACTING

Emanuel Reicher to Give Instruction in the Drama

Emanuel Reicher, the German actor-manager, who has appeared here in a number of his own productions, and who was most recently associated with the production of "The Weavers," is to establish a school of acting in New York. Mr. Reicher will be assisted by his daughter, Hedwig Reicher, and the course will be divided into two parts—instruction for young players of promise and a course for experienced players. The school will be opened about May 15. Its temporary quarters will be located in the Knickerbocker Theater Building.

NEIGHBORHOOD PLAYERS' BILL

The Neighborhood Players will present four one-act plays on Saturday and Sunday evenings, April 22, 23, 29, and May 6, 13, and 14, at their playhouse in Grand Street. The programme will include "A Night at an Inn," by Lord Dunsany; "A Marriage Proposal," a farce by Anton Tschekoff; "With the Current," by Sholem Asch, and "The Price of Coal," by Harold Brighouse.

On Sunday evenings, April 30 and May 7, the Neighborhood Playhouse will present Mary Lawton and Walter Hampden in scenes from Shakespeare.

"COME TO BOHEMIA"

"Come to Bohemia," a musical comedy by George S. Chappell and Kenneth M. Murchison, will be produced at Maxine Elliott's Theater on Thursday, April 27, with Natalie Alt and William Dunforth in the leading roles. It was recently presented on tour. The production will be made under the direction of the Stuyvesant Producing Company.

EDWIN FORREST HOME MEMORIAL

The Edwin Forrest Home of Philadelphia is issuing invitations to exercises which it will hold on Monday afternoon, April 24, to commemorate the anniversary of Shakespeare's birth.

TO CHANGE THEATERS

Washington Square Players to Occupy Comedy Theater Next Season

The Washington Square Players have outgrown the Bandbox Theater, where they have been playing for two seasons, and, as a result of arrangements completed last week, will occupy the Comedy Theater next year. They will continue with their present policy of producing plays that would not ordinarily be seen in the theaters of the established managers. Hitherto they have confined their efforts solely to one-act plays, but next season they plan to give longer ones.

"MR. MANHATTAN" COMING

Raymond Hitchcock to Be Seen Here in Musical Comedy Now Being Given in London

LONDON (Special).—Raymond Hitchcock has arranged to take "Mr. Manhattan" to America at the close of its run at the Prince of Wales Theater. "Mr. Manhattan" is a musical comedy in three acts, with book and lyrics by Fred Thompson and E. H. Bovill, and music by Howard Talbot. It was produced March 30 by Grossmith and Laurillard in conjunction with Alfred Butt.

MISS TEMPEST IN NEW PLAY

To Appear in Comedy Under Direction of the Shuberts

Marie Tempest, who was recently seen in "The Great Pursuit," has been engaged by the Shuberts to appear in a new comedy. The rehearsals began last week as soon as Joseph Brooks decided to end the run of Haddon Chambers's comedy. The new comedy will be presented on May 8.

SHAKESPEARE SERVICE

The service of the Actors' Church Alliance to commemorate the tercentenary of Shakespeare's death will be held next Sunday at the Cathedral of St. John the Divine at 3 P. M. The speakers will be the Right Rev. David H. Greer, Bishop of New York and honorary president of the alliance; Sir Johnston Forbes-Robertson and Sir Herbert Tree. Frederick Warde, president of the New York chapter of the alliance, will read the lessons. Reserved seats may be obtained by members of the profession by writing Rev. Walter E. Bentley, Secretary of the Actors' Church Alliance, 129 Kent Street, Brooklyn.

LAMBS' GAMBOL NEXT MONTH

The annual all-star gambol of the Lambs will be given on Friday and Saturday evenings, May 19 and 20, in the Metropolitan Opera House, and later in Brooklyn. There will be no tour this year. The performance will embrace comedy, tragedy, travesty, burlesque, sketches, musical numbers and monologues selected from the private gambols of the Lambs, together with several features to be introduced for the first time.

TO APPEAR WITH TREE

Constance Collier will play Lady Macbeth to Sir Herbert Tree's Macbeth in the scene from the play the English actor will present at his special Shakespearean matinee Easter Monday. Phyllis Neilson-Terry will appear as Viola in "Twelfth Night," with Tree as Malvolio, while Sir Herbert will play the title role in "Richard III.," with Lyn Harding in one of the principal parts.

NEW BELASCO PREMIERE

The first premiere of David Belasco's Spring productions took place at Atlantic City last Monday night. The play was "The Lucky Fellow," a comedy by Roi Cooper Megrue, and the cast included Frank Craven, Otto Kruger, Hayward Ginn, Allan Thomas, Carroll McComas, Marion Abbott, Anne Meredith, and others.



DIVIDES HONORS WITH JOFFRE.

"There are but two topics in France today," writes Tor de Arozarena, Paris correspondent of THE MIRROR, "the war and 'The Exploits of Elaine.' The latter have taken the country by storm and revolutionized the film world here. Good old Arnold Daly! With all the art of French actors, it is delightful to see his simplicity and directness and charm—and for an exile, to catch glimpses of Little Old New York. Arnold Daly fans are legion here and one can truthfully say that, with General Joffre, he is the most popular man in France."

A birthday tribute in thankfulness for having been born to know such an one as R-H-H-A-A.

For she is such an one as would not harm a sparrowbird
Nor speak ungently to a child;
To dream that she would crush a buttercup
Unthinkingly—the thought were impious.

For she is gliding grace itself—
And motionless, compels expectancy;
And in her presence is the thought
That vast events in happening
Have stilled themselves because of her—
That goddesses unjealously might seek her
wish—
That kings and potentates ungrudgingly
Have memorized her smile!

'Tis such an one . . .
Oh! know you not who is this one?
March 29, 1916. N. O. N. GRATA.

"REHEARSING."

Inspired by the following from the "Rialto" column of THE DRAMATIC MIRROR:
First Chorus Girl: "Are you working?"
Second Chorus Girl: "Naw, only rehearsing."

I. I used to work at acting in the days that have gone by.
Sometimes I made folks happy—at times I made them cry!
I didn't make a heap of cash—but then what did I care—
I took my pay in an humble way, behind the footlight's glare.
But things have changed a deal of late—I can't explain the reason—
My acting days, grow less and less, from season unto season.
"They" say that times will soon improve—it couldn't be much worse;
There is no "acting" nowadays—you only just "rehearse."

CHORUS.

Rehearsing—just rehearsing—oh, it's an awful game!
You "rehearse" an "act" for one week, and the next it's just the same!
I've "rehearsed" till I am weary—please give me a chance to act!
This "rehearsing" bug, like some deadly drug, has got my poor nut cracked!

II.

I used to think it awful hard when we did "a one-night stand."
An early "jump"—a bad hotel—at noon out with the band!
Sometimes we had to ride all night to "make" a matinee.
But we were wrapped up in our work, with us 'twas always play.
The times have changed—no "one-night stands" do I now frolic through—
"Rehearse—rehearse," the live-long day, 'till I am black and "blue."
They "call" me in the morning, at night a big "tryout"—
The "rag" comes down—the "tin can's tied"—
—yo gods! another rout!

CHORUS.

III.

If when I leave this weary world, to step on Jordan's shore;
Where all are on a level, and "boosted" acts don't score;
When lifting shadows show that land that's promised to all men.
Will good St. Peter, softly say: "Rehearsal's called for ten!"
And after my rehearsal's done, and Heavenly joys seem near,
Will some white-winged "angel" come and whisper in my ear:
"Your 'act' is fine—the parts are great—except the leading lady's—
I think by getting a new cast—they'll book you down in H-A-D-E-S."

CHORUS.

JOHN EDWARDS.

FIRST NIGHTER

ACTORS' FUND BENEFIT

The second performance for the benefit of the Actors' Fund was given last Sunday night at the Century Theater. A programme of famous names attracted an audience that filled the house, and as a result, the endowment fund is about \$3,000 richer.

A trio from the Metropolitan Opera Ballet, consisting of Queenie Smith, Eva Swain, and Mary Gambarelli, opened the programme. Sir Herbert Tree next appeared, and, after a speech in praise of American theatrical traditions, gave a humorous recitation, in which he showed how Hamlet might have delivered Falstaff's speech on "Honor" and Falstaff given Hamlet's soliloquy. Blanche Bates spoke of the immense good performed by the Actors' Fund. Ada Meade and a quartet gave one of the "Katinka" numbers. Elsie Janis, just back from Chicago, aroused tremendous enthusiasm with her bits of mimicry.

Alla Nazimova and her husband, Charles Bryant, in a graphic playlet by George Middleton, featured the first half of the programme. The piece, entitled "Collusion," concerned the unique manner in which a man kept his wife in the paths of respectability. In order that she may get a divorce "right here in New York," he visits an assignation house in company with a woman of the streets, where he is soon discovered by detectives in his employment. The woman at first refuses to be a party to what she calls a "frame up," but is soon pacified by the payment of \$100 and the confession of faith which the man makes concerning his unhappy marital relations. Madame Nazimova gave a vivid picture of the woman in spite of the fact that but few of her lines could be understood. Mr. Bryant was splendid as the man.

Following a parade of Summer fashions, Marie Dressler sang her song about the Russian Ballet to such good effect that the audience insisted upon a speech. Lew Brice gave a clever imitation of Bert Williams. John E. Hazard and Ada Lewis presented their "problem play" specialty from "Very Good Eddie." The concluding number consisted of ten leading composers in a concerted piano act, each playing his greatest song hit. The list included A. Baldwin Sloane, Alfred G. Robyn, Jerome D. Kern, Louis A. Hirsch, Silvio Hein, John L. Golden, Rudolph Friml, Irving Berlin, Leslie Stuart, and Gustav Kerkor. Edna May was to have sung her "Follow On" song in this act, but illness prevented.

Julius Tannen and Barney Bernard, of the firm of Potash and Perlmutter, were the masters of ceremony.

BENEFIT FOR WAR ORPHANS

A performance was given at the Lyric Theater, Tuesday afternoon, April 11 for the benefit of Hungarian war children. The programme, which was arranged by Alice Kauser, consisted of several prominent players in various roles. Mrs. Fiske read a poem by Amelle Rives. Madeline Delmar, Benjamin Kauser and others appeared in one of "The Affairs of Anatol." Miss Delmar giving a capital performance of the vivacious and indifferent Annie while Mr. Kauser was a forceful Anatol. Henrietta Crossman, Pedro de Cordoba and Fuller Melish presented a scene from "As You Like It." Mary Lawton and Ernest Cove offered a scene from "King John." A miniature Pavlova, named Doris, danced. Eleanor Gordon gave a monologue of a child who visits in turn her divorced parents, and Hedwig Reicher recited a sombre old Scotch ballad.

The most pretentious offering was a playlet entitled "Behold the Man," in which Brandon Tynan, Lily Cahill, William J. Kelly, Phoebe Foster, and Charles McCarthy took part. Mr. Tynan played the part of a priest who by a symbolical flash of light upon a statue of the Saviour nerved himself to accept martyrdom at the hands of atheistic miners in a Pennsylvania coal strike. The shadow of the cross upon the priest's sister as she stands in the doorway of the rectory brings the chief conspirator to a repentant state of mind. All of the parts were well played, with honors going to Mr. Kelly as the strike leader.

Kathryn Kidder, in Louis K. Anspercher's one-act comedy, "The Washerwoman Duchess," concluded the programme. Miss Kidder played the part of the wholesome Sanguine. Others in the cast included Mr. Anspercher, as Napoleon; Pedro de Cordoba and Walter Hampden.

LOIS FOX RECITES

Lois Fox gave a recital of children's stories and songs in the ballroom of the Ritz-Carlton, Friday evening, April 14. In boy's costume, she presented two sketches—"Hans of Holland" and "Betty's Visit to Dreamland," assisted by Marian Stanford, Roselyn Wilson and Carolyn Webb, who danced during the pauses in the stories. The entertainment also included some Swiss mountain calls and several selections from Miss Fox's book, entitled "Carnation Petals."

FORBES-ROBERTSON TO SAIL APRIL 29

Forbes-Robertson will give his last performances on the American stage at Sanders Theater, Harvard University, on April 24-26. He will sail with his company for England on the *St. Louis* on April 29.

CHANGE OF POLICY

Yorkville Theater Will Become a German Vaudeville House Under Direction of S. Rachmann and Arnold Korff

The Yorkville Theater is to undergo a radical change of policy. In a short time the playhouse will be converted into a German vaudeville theater under the management of S. Rachmann, the Berlin director of amusements, who staged the big wrestling matches at the former Hammerstein Opera House last season, and who has brought over a number of noted attractions for the Hippodrome and vaudeville houses. The most important fact in connection with the change of policy is the announcement that Arnold Korff, late of the Irving Place Theater, will have the artistic management of the stage and present the features which are to make up the programme. Mr. Korff was for nine years the favorite of the famous Hofburg Theater in Vienna, and appeared in a number of comedies by Oscar Wilde, Arthur Schnitzler, and other famous playwrights. He was engaged to play Iago to James K. Hackett's Othello in English, when Mr. Hackett's illness occurred that prevented him from carrying out his plans. Mr. Korff was born in St. Louis and naturally speaks English as well as he does German. Under his direction a number of clever one-act plays in German will be presented at the Yorkville with musical and song interludes. Mr. Korff will play the leading parts in the plays. A number of Viennese singers and German specialty artists have been engaged, and the opening will take place in a short time. Marcus Loew is understood to be financially back of the enterprise.

HIPPODROME ARMY PARADES

The New York Hippodrome celebrated its eleventh birthday on April 12 with a parade through the theater district of its entire force, from the managers to the ushers, from Charlotte to the humblest chorus man. John Philip Sousa and his band headed the procession, the first time the march king and his organization have marched in New York's streets since the Dewey parade. Behind them came the treasurers, auditors, cashiers, night box office men, ticket takers, stenographers, bookkeepers, ushers, porters, and maids. Next were several automobiles weighted down with principals, including Charlotte, Nat Wills, Belle Storey, Katie Schmidt, Charles Aldrich, Arthur Deagon, Hilda Ruckerts, and others. Behind them marched the elephants, bedecked in new red and white blankets, and a host of stage carpenters, engineers, scenic artists, property men, and electricians. Hundreds of chorus girls, some of whom were dressed in Boy Scout costumes, brought up the rear. The parade numbered in all 1,275 persons.

NEW CIRCUIT GETS PLAYS

The new International Circuit, of which Gus Hill is president, A. W. Dingwall, secretary, and George Nicolai, treasurer, will begin its operations in the Fall with a chain of forty theaters in the principal cities. Having leased their playhouses, the directors are now devoting their attention to securing attractions. Among those already obtained are "The Natural Law," "The Dawn of a Tomorrow," "Sinners," "The Bubble," "Texas," "Mother Macchree," "Step Lively," Thurston, the magician, Corse Payton, Nancy Boyer, Emma Bunting, and Kate Ellmore. The prices will range from fifteen to seventy-five cents.

CHELSEA PLAYERS ENGAGED

The first performance of the Chelsea Players, an organization formed to present "King Lear" in local churches and neighborhood settlements, will be given next Monday night in the Hudson Guild, 436 West Twenty-seventh Street, and performances will be given successively in Christ Church House, 244 West Thirty-sixth Street; St. Columba's Hall, 353 West Twenty-fifth Street, and St. Peter's Hall, 342 West Twentieth Street.

The cast engaged will include Lillian Brennard, Gertrude Hepworth, Louise Falter, Julian Harton, Ralph Bradley, Thomas Mitchell, Albert Mattlos, Brandon Peters, Philip Tonge, and George D. Winn. Duncan Macdougall of the New Repertory Theater, London, will stage the production and play the part of Lear.

SHERIDAN WINS VERDICT

Frank Sheridan won a verdict for \$1,750 for breach of contract against Harry H. Frazee, theatrical manager, in the Queens County Supreme Court, April 14. Sheridan asserted he had contracted to play in "Fine Feathers" for twenty-seven weeks at \$250 a week, and that when playing in Chicago he was transferred to "The Unwritten Law," and later sent to play in "The Bird of Paradise." As a result of these transfers he was out of employment seven weeks.

AT OTHER HOUSES

Unrestrained laughter accompanied the three acts of "Twin Beds," a worthy successor to "Baby Mine," through the week of April 10 at the Bronx Opera House. The farce clearly shows that it is possible to be funny without bordering on vulgarity. John Welch, Auguste Aramini, Lois Bolton, Clare Weldon, Fred Osab, Susanne Morgan, and Marilyn Reid were delightfully cast. "Potash and Perlmutter in Society" follows. The Aborn English Grand Opera company will open a week earlier than originally planned. "Madam Butterfly" will be the first offering, May 8, with "Martha" for the latter half of the week.

DRAMA LEAGUE TO MEET

Theatrical and Motion Picture Notables to Convene in St. Louis Next Week

St. Louis (Special).—The sixth annual convention of the Drama League of America will be held at the Buckingham Hotel in this city, April 28-30. More than 300 delegates are expected from all parts of the United States.

Definite promises have been received from Francis Wilson, William Faversham, and other well known players that they will be present and will take part in the discussion of current theatrical conditions. Among the important motion picture people expected are Cranston Brenton, head of the National Board of Censorship; D. W. Griffith and Thomas H. Ince.

Four subjects are to be discussed: "How Can the Gallery Audiences be Won Back?" "What is the Remedy for the High Price of Seats?" "Can the Ticket Speculator be Eliminated?" and "The Way Out," which will be a general summing up. Austin Lattshaw and Walter Prichard Eaton, dramatic critics, will speak on the latter question.

Among the other speakers will be A. G. Arvid, of the Agricultural College at Fargo, N. D., who has made practical use of the "little theater" idea; Edward Goodman, director of the Washington Square Players; Grace Griswold, member of the Washington Square Players; Prof. Archibald Henderson, authority on the drama; Albert Hutton Gilmer, professor of English and dramatic literature at Tufts College and promoter of the Prairie Playhouse, and Mrs. W. Yorke Stephenson of Philadelphia, who has just completed the organization of the Philadelphia Art Alliance.

"LA FIGURANTE" IN PARIS

Paris (Special).—The Comedie-Francaise was, in my opinion, ill inspired in producing "La Figurante" of M. de Curel. We look to it for more elevating and wholesome dramas, and "La Figurante" is full of cynical disillusion, although written with considerable skill. Helene, the young wife of an old scientist, is in love with Henri de Rumeval, but it is necessary for his diplomatic career that he should marry. She, therefore, marries him to Francoise, her ward, plain, unattractive and apparently harmless. Francoise accepts the situation of "figurante" but promptly makes her husband fall in love with her. She tortures the other woman in a scene in which she tells her that she has usurped her place and that nothing Helene can do will regain the man's affections.

Miles, Lecente and Cerny, by their admirable acting, attenuate the sordid cruelty of the scene. M. de Feraudy is excellent as the Scientist, and M. Dufes plays a thankless rôle well.

TOR DE AROZARENA.

MISS WILCK SELLS SERIAL RIGHTS

Laura D. Wilck has recently sold the serial rights to Ainslee's Magazine of Chasms, by Andrew Soutar, a well known English writer. The picture rights of the book have been disposed of to the World Film Corporation and the dramatic rights are in negotiation. A dramatization will probably be made by a well known American playwright. She has also disposed of a serial to the Saturday Evening Post, and the picture rights of this serial are being considered by the Vitaphone company. The dramatic rights as yet are not disposed of.

Miss Wilck has recently placed Robert T. Haines with "Through the Ages," the Polish drama which is to be presented this Spring.

TO UNVEIL SHAKESPEARE TABLET

A tablet to commemorate the founding of the New York Shakespeare Society will be unveiled Sunday at noon at the northeast corner of Madison Avenue and Forty-ninth Street. Henry Clews, chairman of the Municipal Shakespeare Birthday Committee, will make an address, to which Dr. Appleton Morgan, president of the New York Shakespeare Society, will respond. The tablet will be unveiled by Miranda Frey, daughter of Albert R. Frey, a surviving founder of the Society.

GREEN ROOM CLUB'S REHEARSAL

The programme for the annual dress rehearsal of the Green Room Club at the Astor Theater on Sunday evening, April 23, will include four one-act plays and a Shakespearean burlesque called "Willie and George and Then." Lou Tellegen, Peggy Wood, Jerome Patrick, Belle Storey, and Sir Herbert Tree will appear.

MACKAY TESTIMONIAL

The testimonial performance in honor of F. F. Mackay, the veteran actor, and for twenty-five years chairman of the Executive Committee of the Actors' Fund, will be held at the New Amsterdam Theater on Friday afternoon, April 28. The programme will include several dramatic novelties.

ALICE JOYCE TO APPEAR

Alice Joyce, of motion picture fame, who has been in retirement for a year, will return to the stage on Sunday night, April 22, at the Astor Theater, the occasion being the annual performance of the Green Room Club. Miss Joyce will appear with her husband, Tom Moore, in a sketch entitled "The Broadway Samaritan."

ACTORS' EQUITY ASS'N

Plan to Unionize Does Not Contemplate Regulation of Salaries to Any Degree

Members of the A.E.A. are most earnestly urged to send their permanent addresses to the office of the Association.

At the last meeting of the Council, held in the Association rooms, Suite 808, Longacre Building, April 10, the following members were present: President, Francis Wilson, Messrs. Charles D. Coburn, Edward Connelly, John Cope, Edward Ellis, Frank Gilmore, Howard Kyle, Bruce McRae, and Grant Stewart.

New members elected:

Clarence Bellair	Kenneth Loane
May Boley	David Howell Lindley
Harriet Brent	Sue MacManamy
James Corcoran	Junabelle Mason
Lydia Crane	Cecilia Novasio
John J. Farrell	Alonso Price
James Findlayson	George H. Ricketts
P. H. Clayton Greene	Maude Truax
Sydney Grant	Francis Townsend
Charles Horn	Theodore von Eltz
Arnold Korff	Thaddeus Wilber
Lucille La Verne	Al. Wright

It is impossible to escape the impression that more than a few actors either fear to come out with their honest opinions, if they have any, on the subject of affiliating with the A. E. A., or they choose to follow indifferently the line of least resistance—drifting on the tide, or bending with the wind.

It is a fetching idea to speak of the people of the stage as "children." The license of irresponsibility that this term implies is often seized with alacrity. From this studied pleasantry has emanated a demoralization that has affected the entire acting profession. "God helps them that help themselves" should be a living principle to us.

Let the fearsome chew upon this: Despite all rumors or implications to the contrary printed or unprinted, we are reliably informed that the legitimate theater managers are not allied with vaudeville theater managers for the purpose of war with actors. Most of the legitimate managers view our proposal to join federated labor with equanimity.

Why shouldn't they? The best of them already give the actor, when they engage him, as good terms as the A. E. A. asks for him in its form of contract.

In this connection we would note that by an inadvertence an editorial in the April *Equity* was not corrected. It stated that "the plan to unionize does not contemplate the regulation of salaries beyond the fixing of a minimum rate." It does not aim to do even this. Neither the minimum nor maximum salary is to be fixed.

Admit that we are a heterogeneous lot, with here and there an example of success attained without trained intelligence, and it becomes more evident how necessary the union shon is to realize a standard of professional ethics.

From a foreword published in the "Souvernir Book" of that vast institution—the New York Hippodrome, we lift this passage:

A few words seem due to the army that works unseen for the enjoyment of the multitude "in front." This army gets none of the acclaim that goes to effort the great company that appears on the stage, but they are as necessary to the Hippodrome entertainment as its engineers and stockers are to an ocean liner.

When we looked down upon the fine street parade, commemorating the eleventh anniversary of the Hippodrome's opening that passed below the A. E. A. office windows, on April 11, all the musicians, actors, acrobats, dancers, skaters, carpenters, property men, electricians, costumers, engineers, groomers, dressers, and stage hands were in line. Not forgetting the elephants and horses; nor the managing directors who rode in front! If there was anything *intra dig* to the actors in the columns, we failed to detect it.

The harmony of the occasion was not marred by the hundreds of participants who belonged to the A. E. A. Nor need it often, if ever, be otherwise. There are some obstreperous stage hands, and some of the same kind of actors, but they are not prevalent.

As that quiet actor and gentleman, H. Reeves Smith, has said to us: "The objections I have heard to affiliation are non-sense. For my part, I should be only too glad to march at any time, and carry a banner, if need be, for my rights."

BY ORDER OF THE COUNCIL.

DRAMATISTS' SOCIETY MEETING

The annual meeting of the Society of American Dramatists and Composers was held April 4 in the rooms of the society in the Candler Building. Augustus Thomas, president, presided. Maurice V. Samuels, secretary, reported regarding the bequest of \$7,000 from the estate of the widow of Bronson Howard and the amount of \$100,000 to be received later as well as the rights of all the plays of the late Bronson Howard. Henry Erskine Smith, treasurer, reported that the finances of the society were in a satisfactory condition. The following officers were elected: President, Augustus Thomas; vice-president, Rachel Crothers; secretary, Maurice V. Samuels; treasurer, Henry Erskine Smith; directors, Rida Johnson Young, Mrs. Martha Morton Connelm, Channing Pollock, Victor Herbert, and J. I. L. Clarke.

DEATH OF R. H. DAVIS

Richard Harding Davis, novelist, playwright and war correspondent, died suddenly of heart disease Tuesday night, April 11, in his home, Cross Roads Farm, near Mount Kisco, N. Y.

Mr. Davis was born in Philadelphia in 1864. His father was L. Clarke Davis, for many years editor of the Philadelphia Public Ledger, and his mother was Rebecca Harding Davis, well known as a writer. Mr. Davis began his writing career as a reporter on the Philadelphia Record. Coming later to New York he worked on the Evening Sun. His greatest fame as a newspaper man came as a war correspondent. He "covered" practically all the wars of the past twenty years. Between wars, Mr. Davis wrote fiction and plays. His most popular novel, "Soldiers of Fortune," was published in 1899. Others in his long list are "Hanson's Folly," "Captain Macklin," and "Vera the Medium." His most successful plays were "The Dictator," "Soldiers of Fortune," and "The Yankee Tourist." His last play was "Who's Who," in which William Collier appeared at the Criterion Theater in the Fall of 1913. Besides his wife, who was known on the stage as Bessie McCoy, he leaves a daughter, Hope, and a brother, Charles Belmont Davis.

P. W. L. ENTERTAINMENT

A series of tableaux will feature the Shakespearean entertainment which the Professional Woman's League will give at the Biltmore on April 24 for the benefit of the Actresses' Emergency Fund. Following a brief address by Viola Allen to the characters of Shakespeare, tableaux will be reproduced, showing Lillian Russell, Frederick Truesdale, Henrietta Crossman, Frances Aldrich, Pedro de Cordoba, Blanche Bates, Eugene Ormond, Edith Wynne Mathison, Lyn Harding, Brandon Tynan, Laura Burt, Henry Stanford, Lydia Locke, Paul Swan, Hattie Williams, Mrs. Sol Smith, and Millicent Evans in various Shakespearean characters. Minna Gale Haynes will read the letter scene from "Macbeth," while Orville Harrold and Lydia Locke will sing the balcony scene from "Romeo and Juliet."

Following the pictures, Mrs. Menzelli will present a series of dances in which Mlle. Dazle, the Dolly Sisters and Dorothy Arthur will appear, showing the progress of dance from the Elizabethan period to the present day. A grand march and costume ball will conclude the entertainment.

LOFTS TO REPLACE THE BERKELEY

The reimpvement of the Berkeley Lyceum property in Forty-fourth Street has been practically decided upon. It will be a sixteen-story commercial building, costing about \$1,000,000. The property, which also includes three old houses in the rear, on Forty-fifth Street, has been sold by Al Hayman and Henry Dazian to a syndicate known as the Forty-fourth Street Company, of which William Jeffers is president.

The Berkeley Lyceum was built in 1888 and was first used for amateur entertainments. At present it is the home of the Theatre Francaise.

"STOP! LOOK! LISTEN!" CLOSES

The career of "Stop! Look! Listen!," in which Gaby Deslys made her reappearance in this country, was brought to a close in Boston last Saturday night. It is reported that the French artists will return to London to play an important music hall engagement.

The piece when produced at the Globe Theater was expected to prove another "Watch Your Step," but after a few weeks the New York engagement was brought to an end, owing, it is said, to a lack of patronage.

DRAMA AT CHAUTAUQUAS

Dore Davidson has been engaged by the Redpath Lyceum Bureau to play the part of Mendel Lixano in a company of "The Melting Pot," which will tour the Chautauqua and Lyceum circuits, beginning about June 1. William Keighley will manage the enterprise.

Mr. Davidson believes that the association of a general dramatic company with lecturers and entertainers is a blend which will add interest to summer tours. He hopes that the innovation will expand so that the Chautauqua and Lyceum public will become a permanent patron of the drama.

LONDON LIKES "THE FRAME UP"

Fred Byers has received a cablegram from London that his play "The Frame Up," which was produced at the Queen's Theater on March 1, is doing excellent business, in spite of adverse conditions. The cast of "The Frame Up" includes Sallie Williams, J. Burton Downs, Edward Sass, Dorothy Stevens, Tom Shenley, C. M. Brune, and others.

WRITE PRISON REFORM PLAY

"Just Like Justice," a new play on prison reform, by Rol' Cooper Megreue and Irvin S. Cobb, is to be produced in New York within a short time. It is said that one of the chief characters will represent Thomas Mott Osborne.

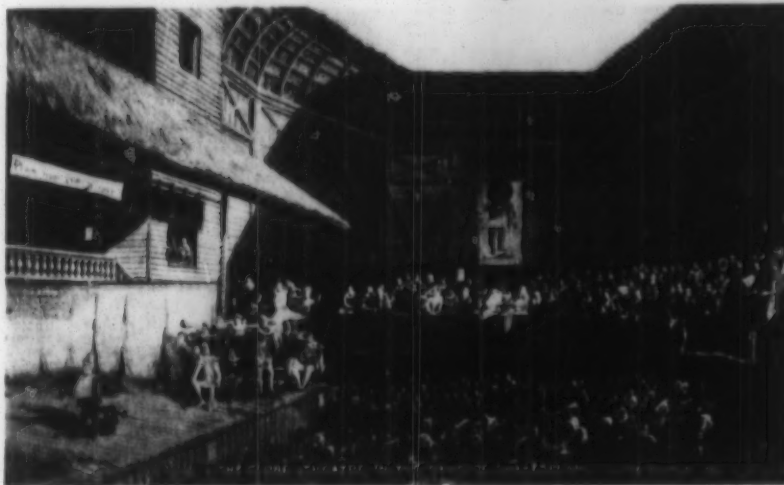
TYNAN WRITING ANOTHER

Brandon Tynan, author of "The Melody of Youth," is at work on another Irish play, which will be produced in the fall.

GOOD-BYE TO MABEL WILBER

ST. LOUIS (Special).—The Park and Shenandoah stock houses had a gala week April 10-17. "The Mikado" production at the Park celebrates Miss Mabel Wilber's final engagement at the Park, and week 17 was her farewell to St. Louis. She plays Yum Yum. A testimonial evening was tendered her on Thursday, her friends and admirers crowded the house and flowers, trunks, valises and jewelry were showered upon the departing favorite. At the close of the second act, Billy Kent came down the aisle carrying a large wardrobe trunk on his shoulders and when the curtain rose for the encore he stepped upon the stage and presented it to Miss Wilber in a humorous speech in which there was much feeling intermixed. Miss Wilber replied in a happy response but could not keep back the tears when she spoke of leaving St. Louis after a full continuous eighty-five weeks' engagement. A children's testimonial matinee was given Saturday afternoon at which the young folks had an opportunity to say good-bye to Miss Wilber in person.

At the Shenandoah, Miss Mary Boland is finishing her four weeks' engagement in St. Louis with the Park-Shenandoah dramatic company, and gives way to Miss Chrystal Herne, who opened at the Park Monday evening, 17. There is a new voice to be heard at the Park on Monday, April 24, when Miss Anne Bussert, Mabel Wilber's successor, makes her first appearance as Mabel Marion in a big revival of "Robin Hood." Mr. Overton Moyle will succeed Francis J. Boyle, as basso of the Park



THE STAGE IN SHAKESPEARE'S DAY.

Opera upon the same occasion, playing Will Scarlett, Eugene Cowles' famous role.

Cast of "The Mikado," at the Park, staged under the direction of Mr. Fred Bishop, with Frank Moulan, as Koko; Mabel Wilber, as Yum Yum; Sarah Edwards, as Katisha; Arthur Burckley, as Nanki Poo, and the rest of the company well cast. Francis J. Boyle scored a personal triumph as Pooch Bah.

Shenandoah, 10-10, Mary Boland's closing week in St. Louis, in "A Man's World." Week 17-23, "The Mikado."

HAGERMAN.

"THE VIRGINIAN" BY WILKES CO.

SPOKANE, WASH. (Special).—American: The presentation of "The Virginian," by the Ernest Wilkes Stock Players, proved a personal triumph for Ernest Wilkes, in the role of Trampus, the best thing he has done locally. J. Anthony Smythe was happily cast in the title-role. Miss Marta Oatman was a pleasing Molly Woods. Others in the cast were: Miss Effie Ober, Miss Jeanne Mal, Miss Evelyn Duncan, Ralph Cloninger, Chester Warner, Louis von Wiethoff, C. MacLean Savage, and G. Hubert Godfrey.

ROBERT S. PHILLIPS.

STOCK TOUR BY MOTOR CAR

The Clayton Burnison Players, supporting Kathleen Taylor, closed a wonderful season at Manayunk (Philadelphia), April 1. They opened last May.

They began rehearsals April 4 with Charles Newhart and his Knickerbocker company at Binghamton, N. Y., and are looking forward to a delightful summer season in an automobile tour through the Catskills. William Wainwright accompanies them, playing heaves. They close this tour the middle of August.

"THE STOOL PIGEON"

Alice Leal Pollock, co-author with Rita Weiman of "The Co-respondent," has elaborated her one-act vaudeville sketch, "The Stool Pigeon," which was presented two years ago by Edwin Arden and Anne Sutherland, into a melodrama with three acts and twelve scenes. It will have an early Fall production.

BUYS AUSTRALIAN RIGHTS

A. J. Tait has bought the Australian rights to "Robinson Crusoe, Jr.," the Winter Garden attraction. Harry Johnson, a brother of Al, may be seen in the foreign production.

FISHER'S, ST. PAUL

ST. PAUL, MINN. (Special).—Florence Stone made her first appearance as leading woman with the Ernest Fisher Players at the Shubert, April 9-15. Miss Stone was more than warmly welcomed upon her return to stock work in St. Paul, and flowers were in evidence on various evenings during the week. The play, "Outcast," gave the Fisher company's new star an opportunity to exhibit a large variety of moods and emotions in the display of which naught was wanting. In her voice, Miss Stone has a wonderful asset. Duncan Penwarden's Geoffrey cannot be too highly praised. It will rank high in the repertory of this actor's many excellent achievements. Earl Lee gave a very satisfactory performance of Toby, and Agatha Brown was an attractive Valentine. It was regrettable that Mariam's appetite in act one was not sufficiently voracious to atone away all of Geoffrey's fruit, as the audience marveled at its wonderful vitality, for after a lapse of three months and more it was as fresh appearing as ever, with the bananas still standing at the same angle and the grapes with the old familiar droop. "The Holy City," 16-22.

JOSEPH J. PFISTER.

"EXCUSE ME" AT SCRANTON

SCRANTON, PA. (Special).—The Poli Players presented Rupert Hughes' "Excuse Me," at the Academy, week April 10, to excellent business. The work of the whole company was worthy of the greatest praise.

SEATTLE STOCK

SEATTLE (Special).—The Wilkes Stock company, at the Metropolitan, gave an excellent presentation of "Within the Law," April 2-8, and the strong points of the play were brought out vividly. Phoebe Hunt, as Mary Turner, portrayed the role with skill and effect, and won favor. Richard Vivian, as Richard Glider, sustained the part with his usual ability, and Norman Hackett, as Joe Garson, gave a faithful delineation of the character. In the cast were Helene Sullivan, Antoinette Crawford, Harry Leland, Stanley DeWolfe, Guy Hittner, and other talent. The attendance averaged good business. The same company in "The Fortune Hunter," April 9-15.

BENJAMIN F. MESSERNEY.

TO RETURN TO OPERA

Eleanor Painter, who is singing the prima donna role in "The Princess Pat," on tour, announces that she will return to the operatic stage next season, and will never again be heard in operetta. The Mirror was the first to state some weeks ago that Miss Painter would return permanently to grand opera next year.

"LILAC DOMINO" CLOSES

Andreas Dippel's "Lilac Domino" ended its tour in Easton, Pa., last Saturday night, after a season of thirty-four weeks. Mr. Dippel's other production, "Princess Tra-la-la," closed its season in Albany last week. It will be presented in New York next season with a revised libretto and a different cast.

ACTORS' HOME INSPECTED

The annual inspection of the Actors Fund Home on Staten Island took place Tuesday, April 18. Moving pictures were taken of the life in and about the institution to stimulate interest in the campaign being waged to raise \$1,000,000 endowment. These pictures will be shown all over the country.

GOSSIP

Corinne, who has returned to New York after a long tour in "Forty-five Minutes from Broadway," is considering an offer to appear in London in Albert de Courville's latest musical review.

Felix Adler has been added to the cast of "The Midnight Revue" at Castles in the Air.

Garth Hughes, who was lately seen with Elsie Ferguson in "Margaret Schiller," has gone to an Adirondacks camp, where he will rest for several weeks.

Bertha, Mann, who is playing a limited stock engagement in Yonkers, is to be seen in a dramatic play in the early fall.

Harold de Becker, of the "Hobson Choice" company, is contributing a series of posters to the American Defense Society, which are to be used in accelerating recruiting for the Army and Navy.

Mrs. Enroll Dunbar is critically ill with a nervous breakdown.

Mary Chippendale is now playing Bertha in Act II and Mrs. Kittenhans in Act IV of "The Weavers" in Chicago.

Tempest and Sunshine have been engaged for "The Midnight Revue" at Castles in the Air.

Frederick H. Spears, who has been playing the leading juvenile role in "Potash & Perlmutter in Society," closes with this production April 29, and is considering vaudeville or motion picture work for the summer.

Albert Spalding, the violinist, will be one of the special features of the Friars' Frolic.

August Waldauer's play, "Fanchon, the Cricket," was given a meritorious performance the evening of March 30th, by the dramatic class of the Polytechnic Evening High School, Los Angeles, under the direction of Francis Jordan Wallis.

Harmon Cheshire, who formerly played Reimann and Weinhold, has replaced Frank Bertrand in the part of Pfeffer in "The Weavers," now playing at the Princess Theater, Chicago.

Max Schrade, connected with the A. H. Woods attractions for a number of seasons, is at the Ohio Valley Hospital, Wheeling, W. Va., as the result of an operation for appendicitis. His mother, Mrs. Carsons, is with him.

Laura Walker, who has been Louis Mann's leading woman in "The Hubble," since its initial presentation, is now in her sixty-seventh week in the production. She has a record of not having missed a single performance.

George Allison will renew old acquaintances over the footlights at the Montauk Theater, Brooklyn, week of May 1, when "Daddy Long Legs," in which he takes a prominent part, plays an engagement there. Mr. Allison was for several seasons associated with stock companies in Brooklyn.

Branch O'Brien has been engaged by I. D. Pellessier, president of the Holyoke, Mass., Street Railway Company, as press representative for the theater, hotel and Mountain Park at Holyoke, controlled by the street car company.

Richard Wheeler and Gertrude Dolan, who returned recently from a four years' stay abroad, during which they danced in the principal cities of Europe, have been added to the cast of "Pom-Pom" at the Cohan Theater.

Otto Kruger has been engaged by David Belasco for an important part in "The Lucky Feller."

Fred Mower is seriously ill at his home, Elliot Street, Swampscott, Mass., and would like to hear from his friends.

David Blafox, formerly of "The Weavers," is to appear in a one-act farce-comedy, written for him by a well-known playwright. The play will shortly go into rehearsal. It is as yet unnamed.

Marion Evensen, Shakespearean actress, on March 28, addressed the 1,200 pupils of South Division High School, Milwaukee, of which she is a former graduate, on Shakespeare and the Classic Drama. She gave the balcony scene, the comedy scene between the nurse and Juliet and the potion scene of Romeo and Juliet.

Willy Eastman, formerly of the Charles Frohman offices and the Universal Film Company, and Bessie Gardner, formerly of the dramatic section of the Detroit Free Press, have joined the force of Charles Emerson Cook, Inc.

Harry Corson Clarke has postponed his sailing date and has gone to Minneapolis to participate in the thirtieth anniversary of the B. P. O. E. No. 44, of which he has been a member twenty-eight years.

CHICAGO TO SEE GRACE GEORGE

Grace George will conclude her season at the Playhouse on April 29 and go to Chicago, where she will present her repertoire at the Garrick Theater for a limited engagement. Her second repertoire season in New York will begin on or about September 23.

HAINES IN "THROUGH THE AGES"

Robert T. Haines has been engaged for an important role in "Through the Ages," the Polish drama, which is to be presented this Spring. Emmett Corrigan, who was to take the leading masculine role, has withdrawn from the cast.

NEW JEWISH DRAMATIC SOCIETY

The New Stage, an organization, designed, according to its prospectus, "to satisfy the longing for the beautiful, the artistic, the spiritual; to awaken and develop the aesthetic sense in Jewish audiences," opened its season April 14 in the Garden Theater with the production of "Gabri and the Woman," a drama by David Pinski.

IN OTHER CITIES

CHICAGO

Tent Shows Create a Demand for "Band Actors"—Plays of the Week

CHICAGO, ILL., April 21 (Special).—There is a secret of the band actors' life this Spring. All other varieties of players are to be obtained but those actors who "double in brass." There are quite a number of repertoire plays going out this Spring under canvas and the demand for people of this sort is the greatest Chicago has ever known. The band actors do not command a very big salary, which cuts down the supply, as many of them prefer to go with other small companies as musicians and forget about the acting for a Summer. Small tent shows promise to be more numerous in the Middle West this Summer than ever before and the great number of bands already organized is one reason for the dearth of actors doubling in brass. The shows of this kind pay \$22.50 for leading people who do specialties or double in band. This is the average salary. There are a few cases where "pets" get \$25. The average salary of the band actor is \$18 per week.

Blackstone: The Boston Opera company opens next week. The house is dark this week. Yvette Guilbert gave a delightful resume of French songs last week, remaining over Sunday. Unfortunately the public did not manifest much interest in her artistic performance.

Court: "Nothing But the Truth" will succeed "Everyman's Castle" shortly. The William Anthony McGuire show is not a success. It has not been definitely decided whether to close "Everyman's Castle" here or take it out into the one-night stands.

Garlick: "Experience" will be succeeded May 1 by Grace George and her company, who come for a month's stay. She will open her engagement with "Major Barbara" and her repertoire will include "The New York Idea."

The Lairs and "The Earth." Princess Dark this week. "The Weavers" was the bill last week, but failed to draw.

Cohan's Grand: "Molly O" opened Sunday night, following Julia Arthur in "The Eternal Magdalene," which closed here.

Powers: Ethel Barrymore is giving Sunday night performances of "Our Mrs. McChesney," which is a departure.

Chicago: "Her Soldier Boy," a new musical comedy, has caught on, it seems.

Olympic: "So Long Letty" continues.

Illinois: Montgomery and Stone run merrily along.

Coliseum: The Ringling Circus opened last Saturday night with "Cedora," "Leitzi," "Birdie Ford," Signor Bagonska, and Antonio Zinzago featured.

Victoria: "Officer 666" is the current offering with a company of \$25 actors gotten together in Chicago.

National: "The Lure" is attracting fair business.

Columbia: Stone and Plard and the "Social Maids" are back again.

Walter Catlett, who is a big hit with "So Long Letty" at the Olympic, has signed a five-year contract with Oliver Morosco.

Maude Eburne is leaving "Everyman's Castle" to rehearse "A Little Bit Old-Fashioned," another H. H. Frasse production. She is succeeded by Inez Carlisle.

Lou Elliott, the veteran advance agent, celebrated his fifty-eighth birthday April 18. He had a dinner at his home with his two daughters and reported at the Revere house later in the evening with a birthday cake with fifty-eight candles. The cake was cut by Beatrice Sallee in Jack Hessins's room.

Doc Gardner, whose advance work has been confined to films for two seasons past, was a Chicago visitor recently.

Patrick Calhoun is in picture work, being employed by Essanay.

The stock at the National Theater closed last week and "The Lure" is the week's attraction, played by a hastily organized travelling company. The following attractions will complete the season at the house: "Officer 666," "On Trial," and "Any Man's Sister." The two first named will be produced in Chicago.

Frances McHenry opened at the Shubert stock at Milwaukee this week for leads.

Ed. Williams opens a stock at Quincy, Ill., Easter Sunday. Thurston Dailey is to put in stock at Grand Rapids, Mich. It is reported that he will have the lead in "The Fascinating Widow," which will be seen at that house for a week.

John Prince will have a stock at Lincoln, Neb., which opens May 1.

John Winniger has a stock at Appleton, Fond du Lac, and Oshkosh, Wis. under the rotary plan, which started off poorly, but is doing better business now.

Beatrice Sallee returned to Chicago last week, after a few weeks with a rotary stock in Iowa. Little Theater: "Her Soldier Boy" closed Saturday night. Adele Rowland headlines Palace opening April 17, and George Nash and company replace Helen Ware.

The legitimate actors in the Middle West are not taking much interest in the efforts to unionize dramatic players being made by the Actors Equity Association, Charles Stevenson, who is with "Experience" at the Garlick in Chicago, is a member of the council of the organization, and has met all inquiries in Chicago, but aside from that there is nothing doing in that line in the Middle West.

E. E. MEREDITH.

CINCINNATI FINALS

CINCINNATI, O. (Special).—The season here has already closed at the grand, and the last attraction at the Lyric was week April 9 with "A Pair of Silk Stockings" as the bill. Pictures of Charlie Chaplin in "Carmen" were at the Lyric for two weeks, beginning April 9, and at the Lyric the Anna Pavlova films of "The Blind Girl of Portici" followed "A Pair of Silk Stockings" for two weeks.

The season at Smith's continues and to big business. At the Olympic "The Girls From the Polles" were seen, and at People's "The Bachelor Maids." S. C. vaudeville is shown weekly at the Empress to good business.

The Coney Island boat is running Sunday excursions previous to the opening of the season. Chester Park is announcing "look-in" Sundays. Spring is surely here and the end of the theatrical season of 1915-16 is practically at hand.

JOHN REDHEAD FLOOME, JR.

BOSTON

New Opera Co., With Sir Thomas Beecham as Director—Shakespeare by Stock

BOSTON (Special).—There is some prospect that this season will see the re-establishment of a Boston Opera company under new management and new artistic direction. The projector of the plan is Hugo Goerlitz, the first American manager of Paderewski and Duse, and formerly of the Metropolitan Opera of New York. Mr. Goerlitz has succeeded in interesting Mr. Eben Jordan—the principal backer of the defunct Boston Opera—and others who were concerned in the old company. The most striking feature of the project is that Mr. Goerlitz plans to bring to Boston, as his artistic director, Sir Thomas Beecham, of the Metropolitan, proving a particularly amusing witness.

Mlle. Xenia Makletsova, the Russian danseuse, and Count Serge Diaghileff, director of the Ballet Russe, are making live the sessions of the Suffolk Superior Court. They are suing each other for breach of contract. It all arose because Mlle. Xenia refused to dance with Mr. Gavrillov. The trial has been full of personalities and exhibitions of temper, Ernest Henkel, of the Metropolitan, proving a particularly amusing witness.

"Watch Your Step" came back to Boston this week, filling the place at the Colonial of "Stop! Look! Listen," which is prematurely closing. Gaby Logan is going to London.

George Arliss in "Paganini" has achieved a personal success, but the play is not rated a full-fledged successor to "Disraeli." It is in its last week at the Hollis, and will be followed by Maude Adams. This is also the final week of Margaret Illington in "The Lie" at the Park Square (next week "Princess Pat"), of "Hobson's Choice" at the Wilbur (next week Louis Mann in "The Bubble"), and of Will Rodge in "King Sister" at the Majestic (next week "The New Henrietta").

After the present week in "Rosedale," the Craig Players at the Castle Square will undertake about the most strenuous fortnight in the records of the stock companies—nothing less than two weeks of Shakespeare, with "Romeo and Juliet," "As You Like It," "Hamlet," and "The Taming of the Shrew," each filling the matinees and evenings of three days. There is a good solid observance of the tercentenary for you. The city authorities of Cambridge have taken the entire week for the Monday matinee of "Romeo and Juliet," and will resell the tickets to the school children.

"A World of Pleasure" is going well at the Shubert.

Manager Wright of the Plymouth (May Irwin in "33 Washington Square") had as his guests one night last week the Red Sox and the Athletics.

This is the third and last week of a highly successful three-week engagement of the Metropolitan company at the Boston Opera House.

Henry Taylor and Vincent Petherston, business manager and treasurer of the Hollis Street, are organizing and directing a Sunday concert at that theater on the evening of May 7.

William Crane has accepted an invitation to take part in the city's official celebration of the Shakespeare tercentenary, at the Opera House next Sunday. Julia Arthur will also give readings.

On the following two nights—April 24 and 25—Forbes-Robertson takes his farewell of the American stage, acting "Hamlet" on the Elizabethan stage at Harvard.

There will be concert at the Colonial Theater Easter Sunday night, under the management of the house company at the Boston Opera House.

Frederick Ormiston this week rejoined the Craig Players at the Castle Square.

Johanna Howland has replaced Teresa Maxwell Conover in the cast of "Fixing Sister."

Managers of all the vaudeville houses in town were last week summoned to the City Hall, and in the presence of the august Board of Theatrical Censorship, the Mayor read them a lecture. It seems that the managers had not been sufficiently alert in eliminating disrobing acts and suggestive dialogues.

FORREST ISARD.

BROOKLYN, N. Y.

Forbes-Robertson was greeted with overflowing audiences at the Majestic last week, it being his farewell engagement. His production of "Hamlet" was especially well liked. Emily Stevens in "The Unchastened Woman" followed week April 17. Following this engagement, the Calburn Opera company will return with "Mademoiselle Modiste," by Victor Herbert. The Calburn company is now a popular favorite in Brooklyn from its recent engagement here, and no doubt will be again well received.

William Courtenay in "Under Fire" was presented with good effect at the Montauk during the current week. Large audiences were not disappointed. "Twin Beds" so successful earlier in the season, is announced for a return next week.

The Triangle offered its usually good bill to constantly large audiences this week. The programme comprised collection of film favorites, including Dorothy Gish in "Sold for Marriage," Mary Boland and Frank Keenan in "Stepping Stones," and Fred Mace in the "Vampire." Miss Virginia Root, soprano soloist, was an added feature.

The Alton Opera company closed its Spring engagement at the Academy of Music with productions of "Madam Butterfly" and "Lucia," and an extra matinee of "Haeusel and Cretel." The engagement was a big success.

R. J. MERKLINGER.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—"The Princess Pat" scored a triumph at the Teck April 10-15. A unanimous welcome was accorded Victor Herbert. "The Star" closed week April 10.

The return of Mary Marble and Sam Chip to Shea's, April 10-15, made a gala week. "The Clock Shop" is a classic in vaudeville entertainment. Frank Milton and the De Long Sisters furnished a funny skit. Lady Sen Mail, the Chinese prima donna, proved a favorite.

Sally Ward furnished two hours of entertainment, assisted by the "Rosedale Girls" at the Gayety April 10-15.

"Any Man's Sister," at the Majestic April 10-15, received the approval of the patrons. Blossom Baird was capably supported.

The Symphony Four are well worthy of all the applause they received as a headliner at the Lyric April 10-15.

J. W. BARKER.

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HARTFORD—NEW HAVEN

HARTFORD (Special).—"The New Henrietta" drew large attendances at Parson's April 12, 13. "Watch Your Step" to capacity houses April 14, 15. "The Melody Maid," an amateur play, and presented wholly by local talent, is next attraction at Parson's. It is a benefit for The Travelers Aid Society. Considerable criticism has been aroused over the fact that this attraction will be put on during Holy Week, but this was due only to the fact that other suitable booking could not be secured. This play will have thirty musical numbers, but no spoken lines.

"Birth of a Nation" entire week April 10 at Poll's; large audiences. Mr. Reilly, formerly of the Crescent, Brooklyn, succeeds Neal Harper as manager during the present week.

Bill at the Palace, April 10-12, was exceptionally good. "Blue Blood and Red," the feature picture, is a pleasing exception April 6-8. Corse Payton headed bill at Hartford. Remainder of bill fail.

New Haven (Special).—"The Dummy" was the attraction at Hyperion week April 10, and played to good audiences. The play was well presented, and all members of the company did creditable work. Dward Primrose appeared for the first time with the company, and made a favorable impression. Mr. Dillon and Mr. Jackson both did well. As Miss Summerly is away on a vacation Miss Cairns played the leading part. Mr. Carver and Miss Cairns did very good work. Other members up to usual standard.

"Watch Your Step" played for several days at the Shubert before very large audiences during the week. The bill at Poll's, April 10, was not of an exceptionally high order. An Oriental illusion act was headliner at the Bibo, and proved rather interesting. Other acts fair; good picture. All of the New Haven houses are now enjoying a satisfactory business.

SEYMOUR WEMYSS SMITH.

LINCOLN, NEB.

LINCOLN, NEB. (Special).—Attractions at the Oliver are setting to be far apart as the season draws to a close. "The Birth of a Nation" played a return engagement, March 24-28, to capacity houses. The Oberammergau Peasant Players were well received and drew well. Guy Bata Post returned from an absence of nearly a year in "Omar, the Tent Maker" and played to capacity houses, April 5, with an excellent advance sale. Miss Grassler, the leading lady, was a stock favorite here a few years ago and was given a warm reception.

Triangle pictures are being shown four days of the week with a Metro Feature and the Mary Page Serial the other two at the Orpheum.

The Acme Amusement company opens the new Orpheum, now rapidly nearing completion, April 24. The house will be run for six or eight weeks and then closed for the Summer. I. M. (Joe) Garman, formerly manager of the Acme Amusement company, has leased the Auditorium for five months, renamed it the Strand, and opened it April 3 with "The Battle Cry of Peace."

The Lyric continues to do capacity business—eighteen performances a week. "The Iron Claw" is being shown three days each week. The Lyric and the Strand have changed their programmes recently by cutting out a couple of reels and substituting musical stock, which is proving very popular. The companies at both houses are made up of two comedians, a leading lady and four chorus girls; 10 cents admission is charged.

Another new picture house was recently opened under the name of the Muse, five and six reel features being shown exclusively.

V. E. FRIEND.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Academy of Music: "Tip Top Girls," April 10-12, with George Nibbel, Helene Spencer, Mabel Lynst, and George Nibbel's good chorus, well staged, pleased good attendance. Will H. Cohan and "The Lady Buccaneers," April 17-19.

Savoy, April 10-15: Frank Mayne and company in "The Third Degree," the Moleana fantasy, a big hit, and a good act. The Circle Four, Brown and Taylor, Alexander Brothers, and W. S. Hart in the photodrama, "Hell Hinges" Ned Netser's Ten Sweethearts, Kramer and Norton, Jean Finninger, Gertrude Long and company, Gustafde Trio, Hope Vernon, and John Emerson in "The Fighting Tornado" and "The Village Blacksmith" to good attendance.

Bijou, April 10-15: Phun Phidens, West and Senna, Morris and Beasley, Louisa Stone, Frank Terry, and Francis X. Bushman in "The Wall Between," "The Iron Claw," and "The Spotted Warning." Edward Ables, the legitimate actor, made his first local vaudeville appearance in a new one-act play by George Broadbent, entitled "Self-Defense," and scored a big hit. Robbie Kennedy and Violet Horner in "The Music Heart" to good attendance. Good attractions and attendance at the Plaza and the Palace.

Scene closed; will not reopen. W. F. GEE.



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MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace: Manager William H. O'Neill has succeeded in holding Miss Rose King and Leo Kennedy over for the vaudeville season. They have been very popular in the stock season and will put on an act by themselves each week during the Summer season. Morning picture followers were well pleased with Hall Calne's "Eternal City" the first part of week April 13. Auditorium: April 14, "September Morn," to a well filled house. George Freeman, of Manchester, N. H., who was with the Damaged Goods company this Winter, will return to his home in the New Hampshire city shortly.

J. J. MAHONEY.

WEST-NORTHWEST

SAN DIEGO, CAL. (Special).—May Hobson at the Isis Theater in "The Making Over of Mrs. Matt." April 14-15; Otis Skinner, April 17-18, in "Kismet."

The Savoy has been playing to almost capacity houses for some time past, and it is no doubt due to the splendid class of acts that have been offered at the Pantages local house. Week of April 3, Grace Cameron, Norma Cameron's Minstrels, Ruth and Kitty Henry, Betta Seals, and Andy Lewis and company in "The Duke," a Charlie Chaplin contest and the first reel of "The Iron Claw" completed a very pleasing bill.

The Hippodrome bill at the Spreckels, with popular favor, changing twice a week.

The production of "The Servant in the House," by the Sock and Buskin Club of San Diego, for two performances at the Empress, April 1, was voted the most ambitious attempt of this club. John Lane Conner in his portrayal of Manson was exceptionally fine. Otto Jeanson as the Dragoon gave a very effective performance, and the balance of the cast showed that it had been selected with great care. Tyrone Powers, who came from Los Angeles to witness the play, gave a very interesting talk at the end of the second act. While here he was the guest of Mrs. Lyman J. Gage.

Miss Gertrude Hoffman and her husband, Max Hoffman, were guests of the U. S. Grant Hotel, April 4. During her stay she visited the exposition.

There will be a Shakespeare pageant at the exposition, April 29, and the high school students have all entered designs for the posters. All of the picture theaters are doing big business, and for the first time in some years San Diego is without a stock organization.

MARIE DE BRAC CHAPMAN.

OAKLAND, CAL. (Special).—Macdonough: Florence Roberts, supported by an excellent company, in "The Eternal Magdalene," to good-sized houses, April 3-8. Motion pictures of "Damaged Goods," return engagement, April 10-15.

Orpheum: Harry Green and company in "The Cherry Tree," headliners of a good all-round bill, April 2-8, to capacity houses. Others, Jollie Johnnie Jones, Arthur Stone and Marion Hayes, Ed Morton, Warren and Conley, Four Sultans, and Miss Ray Dooley, supported by Elmer Graham and Gordon Dooley.

Pantages: One of the best bills of the season, to increased attendance. Honors go to Will Ward and his Piano Girls.

Hippodrome: Usual six acts of vaudeville and feature photo play, to packed houses.

Oakland: "The Saleslady," with Hazel Dawn in the leading role, and Frederick Warde in "Silas Marner," feature films, April 2-8.

Franklin: The "Village Vampire," a Mack Sennett comedy, and "Hessie Harricane" in "Brown Eyes and Bullets," April 3-8.

Ground has been broken and the laying of the foundation commenced for the new Liberty Theater, which is being erected at 15th and Franklin Streets for Harry W. Bishop. The building will contain a revolving stage, which will be installed under the personal supervision of Mr. Bishop.

LOUIS SCHELINE.

SPOKANE, WASH. (Special).—Auditorium: The S. R. O. sign was requisitioned for the concert of the New York Symphony Orchestra and Josef Hoffman April 4. Spokane has seldom had such a satisfactory musical experience. "A Tango-land Revolution," in which was Ada Mitchell and Lew Williams, star, headlined a good bill. Others, Spague and McNeese, Harry Gilbert, three Hickey brothers, and Hyman Adler and company.

As the result of a deal closed this week four new theaters in Montana cities have been added to the Pantages circuit, and beginning April 17 Pantages vaudeville will be shown for the first time in Montana. The new houses which have passed under his circuit control, according to the announcements of Alex. Pantages, are in Great Falls, Butte, Anaconda and Missoula. All these theaters are modern playhouses and have been operated by the Ansonia Amusement company of Butte. Philip Levey, general manager, completed the negotiations with Mr. Pantages.

J. E. Gonsheimer, the other member of the Butte concern, is rated a millionaire mining man with large interests in Montana and British Columbia. The acquisition of the Montana theaters means a revision in the routing of the Pantages attractions in the Northwest. The shows will go from Calgary to Great Falls, to Anaconda, to Butte, to Missoula and then to Spokane before continuing to the coast cities.

At present the companies make a long jump from Calgary to Spokane, and the acts are obliged to remain idle in Spokane for a week. This will be obviated under the new arrangements.

ROBERT S. PHILLIPS.

DENVER (Special).—Otis Skinner filled the Broadway April 2-5 with "Cock o' the Walk," a play well suited to his vigorous and consummate art. "The Passing Show of 1915" April 2-5.

The Boston Grand Opera company and Pavlova at the Auditorium April 6-8 to business of some \$20,000. "Madame Butterfly" was the best attended. Next to the great dancer herself the favorite was Tamaki Miura, who charmed all by her voice and grace. The Drama League entertained the artists at a reception April 7.

The offering for the second week of Florence Reed's entertainment at the Denham was "The Master of the House," "The Gay Lord Quex," capriciously acted, closed Miss Reed's season. Eva Finlay and John Halliday April 10-22 in "He Comes Up Smiling." Mary Boland will return to the Denham later and appear in "The Strange Woman," "Along Came Ruth," and "The Law of the Land."

Fritz Scheff made the Orpheum programme April 3-10 distinctive. George Damerel headed the following week. Gertrude Hoffman in "Bumurun" April 17-23.

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lows in "The Dumb Girl of Portici," the

offering starting April 9, was advertised dur-

ing the dance's appearance at the Auditorium

in person without disclosure of her name or the

name of the play, a limitation of the contract

under which the film was secured.

FREDERICK D. ANDERSON.

SALT LAKE CITY (Special).—At the Salt Lake

Theater the Boston Grand Opera company, with

the Pavlova Russian Ballet, presented the most

gorgeous musical feast seen since the San

Carlo company, with Alice Watson, Madame

Nordica, Constantino, and others were here.

"La Boheme" with its Snowflake Ballet, was

given April 3. For matinee, April 4, "Madame

Butterfly" and the Spanish Dances. Night of

April 4, "Il Pagliacci" and the Coppelia Bal-

let. At each performance every seat and all

allowable standing room was sold several days

before the first curtain at five times the usual

prices. The huge audiences that filled up the

four horseshoe circles made a feast for the eyes

of the performers. I was reminded of the late

James H. Stoddard, who once said to me, "I

love to play in this grand old theater of Brigham

Young's; I feel as if I could reach out around

these circles and take the entire audience in my

arms." At every performance the greatest en-

thusiasm was manifest. "The Birth of a Na-

tion" came back for four nights, April 6-8,

showing to full houses. Otis Skinner in "Cock

o' the Walk," April 10-12.

At the Orpheum, week April 2, J. K. Emmett

was popular in his satanic comedy, "The Devil

He Did." By a curious coincidence George

Danoveli and Myrtle Vail in their also satanic

comedy of "Temptation," were on the same

bill, each of these plays going to prove (?) that

woman (and never man) is always the assistant

of the devil running poor weak man to cover.

Week April 9 along came Gertrude Hoffman in

NEW YORK THEATERS

EMPIRE B'way & 40th St. Evenings at 8.15. Matinees Wednesday and Saturday at 2.15.

CHARLES FROHMAN.....Manager

Charles Frohman presents a new play of U. S. Army Life on the Mexican border

Rio Grande

By Augustus Thomas.

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.30.

CHARLES FROHMAN.....Manager

Charles Frohman and David Belasco present

a new American play

THE HEART OF WETONA

By George Scarborough.

LIBERTY Theatre, W. 43d St. Evgs. 8.15; Mats. Wednesday and Saturday at 2.15.

KLAW & ERLANGER, Managers

Charles Frohman presents

JULIA SANDERSON

DONALD BRIAN

JOSEPH CAWTHORN

In the Musical **SYBIL**

Play

GEO. COHAN'S Theatre, B'way and 42d St. Evgs. 8.15; Mats. Wed. and Sat. at 2.30

KLAW & ERLANGER.....Managers

Henry W. Savage offers

Mitzi in Pom-Pom

With **TOM McNAUGHTON**

REPUBLIC W. 42d St. Evgs. at 8.30. Mats. Wednesday and Saturday at 2.30.

A. H. WOODS presents

COMMON CLAY

A new American play in 3 acts and an epilogue, by Cleve Knicker, with

JANE COWL

And an All Star Cast.

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.

COHAN & HARRIS Present

Leo Ditrichstein

In his comedy triumph

THE GREAT LOVER

By Mr. Ditrichstein and Frederic and Fannie Hatton.

B. F. KEITH'S Broadway and 47th St. Mat. Daily at 2.25-50-75c. Every Night 25-50-75-1.15-50. Two Big Concerts Sunday.

PALACE

EVA TANGUAY

FLORENCE NASH

JACK WILSON

"HOLIDAY'S DREAM" NAN HALPERIN

McKAY & ARDINE

ALDERMAN BENT MOON & MORRIS

BEATRICE MERRILL'S SEXTET

"Sumurun," with its wealth of scenery, gods and action, packing houses at advanced prices. C. E. JOHNSON.

BUTTE, MONT. (Special).—The Ansonia Amusement company has closed a contract with Alexander Pantages for the state rights of the Pantages vaudeville circuit in Montana and has leased the Broadway Theater in Butte, Mont., for a number of years for the production of the programme here. The circuit opens in Butte, April 22. The Montana circuit opens with Great Falls, Helena, Butte, Anaconda and Missoula. Vaudeville will be given at the Broadway Theater five days every week—Saturday, Sunday, Monday, Tuesday and Wednesday. The two days, Thursday and Friday will be open for travelling shows. A matinee will be given each day and

NEW YORK THEATERS

New Amsterdam Theatre, W. 42d St. Evgs. 8.30. Matinees, Wednesday and Saturday, 2.30.

Shakespeare Tercentenary Festival

Tree in Henry VIII

With Edith Wynne Matthison, Lyn Harding, Charles Dalton, Willette Korshay and Co. of 133.

GAIETY Broadway and 46th Street. Evenings at 8.30. Matinees Wed. and Sat. 2.30.

KLAW & ERLANGER, Managers

Cover-Williams-Bitter, Inc., general

MRS. FISKE

In the new comedy

Erstwhile Susan

By Madison De Forest

Founded on Helen R. Martin's Novel, "Barnabots"

BELASCO West 44th St., Evgs. 8.30. Mats., Tuesday, Thursday and Saturday 2.30.

DAVID BELASCO presents

The Boomerang

"Booms laughter market."—Rev. Med.

By Winchell Smith and Victor Mapes

HUDSON W. 45th St., near B'way. Evgs. at 8.30. Matinees Wednesday & Saturday 2.30

OLIVER MOROSCO presents

The Cinderella Man

A new comedy

By Edward Childs Carpenter

CANDLER 42nd St., near B'way. Evgs. 8.15; Mats. Wed. & Sat. 2.15

COREY, RITER & WILLIAMS

present John Galesworthy's

dramatic masterpiece

JUSTICE

ASTOR Broadway and 45th St., Evgs. 8.15. Matinees Wednesday and Saturday at 2.15.

Cohan & Harris present

The Cohan Revue 1916

ALL STAR CAST

A musical extravaganza, packed together and threaded with words and music.

By GEO. M. COHAN

admission prices at nights for adults will be 15, 25 and 35 cents. CHAS. W. LANE.

TOPEKA THEATER UNFIT

TOPEKA, KAN. (Special).—The State Journal of April 11 has a long article on the unsafe conditions of the Grand Opera House here. Following is a list of the article:

"The Grand Opera House has been condemned by both State and city officials as unsafe and unfit for the public use. Unless the manager heeds the notices and recommendations sent him, the place must be closed. In mercenary terms on both reports point out to Roy Crawford, the manager of the Grand, the lax condition of affairs and the daily danger that is run by permitting such conditions to exist."

HIPPODROME Management CHARLES DILLINGHAM

HIP-HIP-HOORAY

10 Musical Comedies in One.

SOUSA AND HIS BAND

100 Nervous, Irritating

The Hip Ballet Comedies.

FLIGHTING AT 57. MONTE

Evgs. 8.15 & Sat. 1.15-50. Daily Mat. 1.15

Mat. Best Seats \$1.50. Best Seats \$1

Staged by R. N. Burdette

Sunday Night—SOUSA AND HIS BAND

and "Hip" Nervous

STEIN'S

MAKE-UP

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The Ticker

Stock managers in the far Northwest have their troubles. "From time to time," says the Seattle, Wash., *Critic*, "we have stated that the stock company manager is not getting a run for his money in his dealings with play brokers. The price he is forced to pay for the privilege of producing for a week the more attractive plays borders so closely upon the prohibitive that for the most part he is kept busy figuring ways and means to meet the situation and give the public the best there is to be had. In many instances the play broker's demands are simply preposterous. Think of a stock company being asked to pay \$600 for the right to give a week's performance of a play! And yet that is not unusual. Undoubtedly the author, producer, and play broker are anxious to see stock flourish in the land and thus help to build up the reviving interest in the spoken drama, but they are going about it in a mighty poor way in keeping their prices at the high water mark. Right now they should release their plays at a figure in keeping with the present situation and work hand in hand with the stock producer and thus remove a handicap that has become a positive hardship to him. The popularity of the moving picture has forced him to improve the quality of his offerings and at the same time lower his scale of admission charges. He has met the situation fairly and is putting up a good fight, and it's nothing short of a shame that the play broker cannot be made to feel that he should no longer shirk his part, a part which would accrue to his own advantage by greatly multiplying the number of his commissions. If stock is to do its share in advancing interest in the spoken drama it is high time authors and producers and play brokers retire from the 'hold-up' business."

POLI'S "ON TRIAL," BALTIMORE

BALTIMORE (Special).—For the second week of their engagement the Poli Players, who are filling a Spring and Summer season at the Academy, presented "On Trial," which was seen at Ford's only a few months ago with the New York cast. The most salient feature of the presentation was the surprisingly adroit manner in which the scenic changes were managed. One rarely finds such admirable stage management in stock productions. The cast, as a whole, played well. To the credit of Florence Hitenhouse, let it be recorded that she gave an infinitely better performance of the role of the wife than was to be seen in the same piece when it played Ford's this season. Richard Buhler had Frederick Perry's role of Strickland, and a comparison gives Buhler a performance, the standard of which, if it is maintained, will place him high in stock records in this city. Ted Brackett again dominated every scene in which he was a part. Russell Filmore is another who uses his brains. His performance of Hans Roberts's role of the secretary was vastly better than was Roberts's handling of the same role, according to our judgment. This week, "The Yellow Ticket" is receiving its first stock production here. KREIS.

McWATTERS-WEBB ADIEU

TERRE HAUTE, IND. (Special).—The McWatters-Webb Players were excellent in "A Bachelor's Honeymoon" at the Grand, week April 10. W. O. McWatters was at his best as Benjamin Batchelor. Mae Melvin handled the leading feminine role with intelligence. Lester Howard displayed a rare German dialect as the doctor. Tom Krueger played the lawyer and, as usual, pleased. Edith Gray obtained good comedy from the part of the maid. Edith Bowers was capital as the spinster sister. Leslie Webb, Victor Fletcher, Eleanor Pocheln and Marie O'Grady were well cast and helped to make the farce merry. This company closed April 16, presenting "One Night in June" for farewell performances. They have completed a ten weeks' engagement and their departure is sincerely regretted. They start an unlimited engagement at Saginaw April 24. Bennett Finn, the capable director of the McWatters-Webb Players, left that company to join the Associated Players at Chicago. He will play comedy roles. GANTT BAGGOT.

HATHAWAY PLAYERS, BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players, in "The Road to Happiness," week of April 10, gave a fine production to large and appreciative audiences. Julian Non, as Jim Whitman, was at his best, and gave an excellent portrayal. Ruth Lechler, as Eva Hardcastle, looked and acted the role satisfactorily. Herbert De Guere, in the disagreeable role of Benjamin Hardcastle, did remarkably good character work. William H. Dimock, as Phil Hunt, made a pronounced hit in a minor role. Marion Chester was very pleasing as Mrs. Whitman. Kathleen Barry furnished a good bit of comedy as Martha Hardcastle. Walter H. Bedell, John B. Whitman, Nolan Leary, Forrest Abbott, and Leah Jayne, did good work in their respective roles. "Believe Me, Xanthippe," week of April 17. W. S. PRATT.

JANE LOWE CO'S ANNUAL

SCHENECTADY, N. Y. (Special).—The Van Curier Opera House inaugurated its annual stock season week April 10-15 with the Jane Lowe Stock Company, in a presentation of Billy Burke's "Jerry." Miss Jane Lowe made a favorable impression in the title role and was ably supported by John Adair, Jr. The cast included Florence Leslie, Waldemar Burkhardt, Edythe M. Bryan, George MacManus, Wm. Ferguson, and Henry Stanhope. "Tess of the Storm Country," "The Blindness of Virtue" and "The Trail of the Lonesome Pine" are the forthcoming productions. NAT. SAHR.

MACGREGOR'S PLAYERS, ROCHESTER

ROCHESTER, N. Y. (Special).—Stage Director Edgar Macgregor announces "Under Cover," which has not yet been seen in Rochester, as the play with which the players will open their season this year. Oza Waldrop (Mrs. Edgar Macgregor) will play ingenue leads. Frederick Meads, last season with "Peg o' My Heart," will be leading man this season, and Florence Shay leading woman. Ernest Cossart and Mr. Galloway will also be in the company. "The Friars' Frolic" will play at the Lyceum during May, giving an evening performance. B. HENRY LEFFINGWELL.

GREATER NEW YORK STOCK

KEITH'S BRONX.—The B. F. Keith Bronx Stock company offered Marion Crawford's dramatic success, "The White Sister," with Frances McGrath in the title role, week April 10. Miss McGrath gave a remarkably human performance of Giovanni and proved convincingly that a maximum of effort can be obtained by a minimum of gesture. Edwin Abbey played with genuine distinction the role of Monsignor Saracinesca. As Captain Severi, Walter P. Richardson brought a full measure of talent to his enactment of the role. Walter Marshall, too, struck a sincere note as Doctor Pieri, and Lucella Morey acted the Countess Chiaromonte with her customary skill and fine intelligence. Alice Gilmore was a pleasing Madame Bernard, and Albert Gebhardt played well the minor role of Bresca. Fred C. House was a bright and breezy Lieutenant Basil, and William Seale, as Lieutenant Severi, and Margaret Fielding, as the Portress, completed the cast. "Arizona" will be the attraction week of April 17, with Monday night turned over to the wearers of the blue uniforms and brass buttons of the Army and Navy. The musical production, "Alma," follows. IDA C. MALCOMSON.

BROOKLYN: The Grand Opera House players closed the present season this week offering "Along Came Ruth," which was one of their best successes of the season. Miss Enid May Jackson's work was admirable as was that of Dudley Ayers, and all year they have kept up a very high standard of acting. Mr. Charles Schofield could not be improved in his portrayal, while the same may be said of Clara Macklin, Florence Roberts, M. J. Briggs, and William Elliott. Others who were included in the cast are William Everts, Edward Fitzgerald and Isador Martin, while Mr. J. Francis Kirk's stage managing was ideal. Sunday night, April 16, the stock company was given a chance to prove its recognized versatility by rendering a vaudeville performance in benefit of their manager, Mr. Lew Parker, Brooklyn's oldest manager. Beginning week May 1, the Mutual Films will show their new releases exclusively at the Grand and will continue to do so during the warm months. R. MERKLINGER.

ELSMERE: "A Fool There Was" proved a well chosen bill at the Elsmere last week. Wm. E. Blake's portrayal of the fool was a clever bit of acting. Mr. Blake went through the lines in a most capable manner. Miss Welba Lestina, as the wife, was charming as usual. Perhaps the most talked of character of the piece was that of the Woman, played by Edith Spencer. Her vampire was a revelation to the audience, it being done in every detail to a nicety. Miss Spencer introduced several stunning dresses last week. Others who helped make the performance creditable were Little Miss Molly Wood, as the child; Harold Kennedy, as the butler; Clay Clement, as the friend; James P. Burkie, as the secretary; Claude Miller, as young Parmalee; Rob. Kommel, as the steward; J. R. Webster, as the captain, and Henrietta Goodwyn, as the sister. With the production of "The House Next Door" this week, the patrons will notice among the new players Carrol Daly, Dave Chase, and Harry Huguenot, old Wadsworth favorites. With the coming of this new trio the clientele will lose Claude Miller, J. Russell Webster, and Harold Kennedy, a loss which they will sincerely regret. Mr. Miller and Mr. Webster will join the Poli organization in Hartford, while Mr. Kennedy will join the Poli Players in Baltimore. "Innocent" will follow "The House Next Door." R.

IN FAR SASKATCHEWAN

MOOSE JAW, SASK. (Special).—The Sherman and Usher Stock company closed a very successful sixteen-week engagement at the Majestic, March 29. This is undoubtedly the best stock company that has ever played in Moose Jaw, and a return engagement will be eagerly looked forward to by our theatergoers.

Mr. W. B. Sherman has secured the rights to "The White Feather" for Western Canada from William A. Brady, and started the Sherman and Usher Stock company, headed by James Guy Usher, on tour April 3. Mr. Harry D. Marrs is in advance and Mr. Sherman has sixteen weeks booked for them. Miss Dae Boren, formerly with F. Stuart Whyte's "Floradora" company, has joined the White Feather company.

Mr. Sherman, manager of the Majestic, has changed the name of this theater to "The Sherman." Commencing March 30 he has booked Western Vaudeville Managers' Association acts, playing four acts, vaudeville and four-reel pictures, with a change twice weekly. ALFRED W. LANE.

SUMMER STOCK, LINCOLN, NEB.

LINCOLN, NEB. (Special).—Lincoln is to have Summer stock again, but the management will be in new hands. John T. Prince, formerly with the Barrow-Winninger Players, now head of the dramatic art department of the University of Nebraska, will have charge of the company, which is to be known as the Lincoln Players. The personnel of the company includes a number of local stock favorites, besides a few new faces. May 1 has been announced as the opening date. V. E. FRIEND.

BAKER'S, PORTLAND, ORE.

PORTLAND, ORE. (Special).—The Baker Players made a strong play of "The Road to Happiness" at the Hippodrome, week April 3. Henry Hall, in the leading role, gave a finished performance of his typical part. Jane Urban was most satisfying in the role of Hardcastle's daughter. Walter Gilbert, as Phil Hunt, did an excellent bit of character work, and Guy Reynolds, as the pastor, was amusingly clever. W. F. GEE.

McWATTERS-WEBB PLAYERS, TERRE HAUTE, IND.

Top, Leslie P. Webb, W. O. McWatters. Bottom, Miss Mae Melvin, Tom H. Krueger.

Leslie P. Webb, characters and heavies, though comparatively a young man is a veteran in stock. He is one of the owners of this company. Has played in Cincinnati, Indianapolis, New Orleans, Atlanta, Memphis, and Birmingham. He is very versatile and always artistic. W. O. McWatters, leading man, has established an enviable reputation in the Central States where he has played successful stock engagements. Theater patrons of Youngstown, Akron, Erie, Rochester and Terre Haute will attest his popularity. His work in the title role of "The Man from Home" is an example of the excellence a

stock player may attain by intelligent study.

Mae Melvin is the leading woman of this talented organization. She has appeared almost exclusively in stock during the past few years. Some of her principal engagements were in Erie, Akron and Portland, Maine. She was previously in road productions of "Strongheart" and "The Mummy and the Humming Bird."

Tom H. Krueger, juvenile, has won many friends by his pleasing personality. He is a juvenile who looks and dresses his part. Has appeared in many of the leading stock companies and also in road productions, vaudeville and motion pictures. GANTT BAGGOT.

MOZART, "FAUST," ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players gave a sizzling production of "Faust" at the Mozart, April 10-15, to excellent business. Victor Browne, as Mephisto, was the bright particular star, his interpretation of the role being the best ever seen in this city. Alice Clements was a sweet and winsome Marguerite, and pleased greatly. Harold Salter made a splendid Faust and Jack McGrath a good Valentine. Emma Carrington as Lisa, Peggy Cameron as Elsie, and Gail Truitt as Martha, contributed materially to the production, and good work was also done by Joseph Latham, Cliff Hyde, Arthur Griffin, Henry Willman, Harry E. McKee, and George Hayett. Director McKee mounted the production superbly, special scenery by Karl Amend adding attractiveness, and incidental music, under the direction of Carl Oltz, rounding out the measure of good things. "Mrs. Wiggs of the Cabbage Patch," April 24-29. J. MAXWELL BEERS.





LITTLE INEZ SEABURY.

Eight Years Old.

As Little Hal in the Original Production of "The Squaw Man," Little Inez Seabury is one of the most versatile and clever actresses of her age in America. Although only eight years of age she has appeared in prominent roles in many successful plays. She is a daughter of Forrest Seabury, who has been a member of the Poli Stock company in Hartford for the past fourteen months. There are few if any child players on the stage having a better record than Little Inez. She was "Hal" in the original production of "The Squaw Man" with William Faversham; and also appeared in "Madam Butterfly," "Mrs. Wiggs of the Cabbage Patch," "Salome Jane," "Jimmy Valentine," "Uncle Tom's Cabin," "The Law of the Land," and other plays. She was also Mary Jane in "Mary Jane's Pa." Perhaps she is best known to the public through her "movie" appearances as she was in a number of films directed by David W. Griffith, and also in "Billy's Strategy," "The Voice of a Child," and a number of other photoplays. "The Hackett-Packett House" and "East Lynne" were other plays in which Little Miss Seabury appeared on the stage.

Little Inez is entirely free from self-consciousness, the great fault of the majority of child actresses. She is very fond of the theater and is especially devoted to the work of Charlie Chaplin. Incidentally she studies both French and music. She also likes Hartford—it comes only next to New York in her estimation. On her father's side, Inez is a direct descendant of Bishop Samuel Seabury, the first American bishop of the Episcopal Church. Inez's mother is a grand-daughter of Mario Peralta, who founded the City of Oakland, Cal., in 1820.

While in Hartford, Little Inez has appeared in "The Squaw Man," "Little Lord Fauntleroy," "Uncle Tom's Cabin," "The Law of the Land," and one or two other plays. As Little Lord Fauntleroy, she scored a personal triumph and her work in the other plays added much to their popularity. SEYMOUR WEMYSS SMITH.

ARVINE CO., PHILADELPHIA

PHILADELPHIA (Special).—A play entirely new to Philadelphia, "Her Own Money," was the offering of the George Arvine Players last week at the American. Julia Dean was seen in the original production and her part was taken in the stock presentation in a most capable manner by Miss Ruth Robinson, now entirely recovered from her recent indisposition. Richard La Salle gave a good characterization of Lewis Alden and other parts in the cast were competently handled by Virginia Hennings, Marie Warren, Henrietta Vaders, Sammy Lynch, and Willard Bushel.

The Knickerbocker Players last week gave a revival of the well-known war play of Paul M. Potter, "The Conquerors." Emily Stanley made a distinctly favorable impression as Yvonne de Grandpre and John Warner, as the devil-take-me lieutenant, had a part that fitted him admirably. Current week, "The Brute" is the attraction, while for Easter week Manager Carl Miller has announced "Kick In."

J. SOHIS COHEN, JR.

Ruth Robinson, a favorite wherever she plays, will open with the Poli Stock in Springfield, Mass., May 1. She will be a valuable acquisition to the cast.

Frank Howe, Jr.

PLAYS

SALES. OPINION. ADVICE
Two Twenty Fifth Avenue, New York

"HAMLET" IN NORTHAMPTON

NORTHAMPTON, MASS. (Special).—Academy (Bertram Harrison): The municipal theater at Northampton, Mass., had a truly notable week, April 10-15, presenting, in observance of the Shakespearean tercentenary, the tragedy of "Hamlet," with James Rennie in the leading role. That a company playing a different play, usually of light and modern order, could give such an adequate and satisfactory production, and one so favorably received in a collegiate and critical center was perhaps the first impression made upon the many (not only from Northampton, but from the entire vicinity) who saw the beautiful and dignified performance responding throughout to Mr. Rennie's more beautiful and dignified lead. The choice of play was by public vote and was a tribute to the esteem this promising young actor has won here. His youth and personal magnetism, with the maturity of his intellectual appreciation of the role, as well as his combined reverence and daring in essaying it, made a rare combination and it is doubtful if so boyish a player ever gave such a convincing rendering of one part. Temperamentally as well as in personal appearance, Mr. Rennie is uncommonly well equipped for romantic acting of the highest order. His sense of proportion is such that he is more than ordinarily successful with regard to both flexibility and control. Adeline O'Connor gave a fine and sympathetic rendering of Ophelia and added another to the list of able and artistic interpretations given this season. William Pringle played Polonius; William Powell, Horatio; Robert Ames, Laertes; Charles Coleman, Claudius; Sue Van Duzer, Gertrude; Thomas Swem, Rosencrantz and Francisco; Frances Goodrich, the Player Queen; Gertrude Workman, the Prologue, and Arthur Allen, the First Grave Digger. Mary Coates and Meta Gund were among the court ladies, and Frank Peck, a former member of the Northampton Players, played Guildenstern and a priest. Frank Kent, Harry Kibbee and Frank Howson were among the specially engaged players for this week.

The production was beautifully mounted and decorated by Artist Seymour Parker and Stage Manager Thomas Swem, and was directed by Mr. Raymond Capp, who also played the ghost and Fontinbras. Mr. Milton Stillward and the directors, Bertram Harrison and Jessie Bonstelle, took part in final rehearsals. Several New York players and local amateurs supplemented the regular cast. The play was considerably cut and was modern in interpretation, but for audiences of the present day it gained thereby a directness and heightened humanity of appeal that in this instance anyway, justified itself by what it won of popular sympathy and unaffected entering into both story and significance of the tragedy. MARY K. BREWSTER.

POLI IN SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (Special).—The Poli Palace Theater announces that it will begin the Summer stock season Monday, May 1, with a carefully selected company and presenting all the recent New York successes. This will be the first departure from its vaudeville policy since the erection of the theater. The opening play will be "Under Cover," by Rot Cooper Megrue. It will be followed by Cohan's "Seven Keys to Baldpate." Among the plays to be seen during the Summer will be "Kick In," "The Road to Happiness," "On Trial," "A Pair of Sixes," "In Waiked Jimmy," "The Dummy," "Law of the Land," "Jerry," "A Full House," "The Round-Up," "Sinners," and others.

The leading man will be a Western stock actor with much experience, Harry Bond. The leading woman will be Miss Ruth Robinson, now playing leads with the Knickerbocker Theater Stock company in Philadelphia. Miss Robinson is of the youthful type and has been with some important stocks. An exceptional character actor well known for his abilities is Mark Kent. Miss Marilyn Reid is a dainty ingenue, who comes from a long engagement in Montreal. The other members of the company will be announced shortly.

KEITH PLAYERS, UNION HILL, N. J.

"Little Lost Sister," from Virginia Brooks' novel, played to large audiences at the Hudson Theater, Union Hill, N. J., April 10-15. The programme states that "Little Lost Sister" is a play with a purpose. Mildred Florence, in the titular role, and Joseph Lawrence, as Michael Grogan, were the outstanding features of the performance. Charles C. Wilson, as Martin Druce, practically maintained all the interest there was attached to the pathetic side of Virginia Brooks' story. Others in the cast were Frederick Webber, Jack Roseleigh, Aubrey Bosworth, Frank Armstrong, J. Ellis Kirkham, George Raymond, Ann MacDonald, Virginia Howell, Mildred Florence, and Jessie Pringle. This week, "The Wages of Sin." E. A. CREWE, JR.

DAVIS PLAYERS, PITTSBURGH

PITTSBURGH (Special).—The Davis Stock company appeared in "The Nigger" at the Grand, week of April 10. Edward Everett Horton had the title-role, and handled same effectively, and in the stronger scenes especially he was not found wanting. Alice Fleming was the Georgianna Byrd, doing same in her usual good style. Robert Tabor was cast as Nigger Joe, but had to leave the cast early in the week, owing to the death of his father. William J. Florence was cast to advantage as Clifton Noyes, Graham Velsey was the governor's secretary, and Mabel Carruthers was cap-

William H. Dimock

DIRECTOR

HATHAWAY PLAYERS

AT LIBERTY AFTER MAY 20

Marion Chester

CHARACTERS

BROCKTON, MASS.



Jack Roseleigh

This Week: LEADING MAN "The Wages of Sin" B. F. Keith's Players Hudson Theatre Union Hill, N. J.

DWIGHT A. MEADE

LEADING MAN

Ernest Fisher Players

St. Paul, Minn.

HAZEL MILLER

INGENUE

AT LIBERTY

Address care DRAMATIC MIRROR.

ROBERT P. GLECKLER

HARRY DAVIS STOCK CO.

PITTSBURGH, PA.

JAMES P. BURTIS

JUVENILE

This Week: "ADRIAN" in "THE HOUSE NEXT DOOR"

OLLY LOGSDON Agent

ELSMERE THEATRE NEW YORK CITY

ROBERT HYMAN

LEADING MAN

PRINCESS THEATRE

DES MOINES, IOWA

HAZELE BURGESS

Address Care Mrs. C. W. Greene, Bay Shore Boulevard, Tampa Florida.

JUVENILE

LIGHT COMEDIAN

STEWART E. WILSON

Week April 17th-22nd—"COUNT NIKOLAI ROSTOV" in "THE YELLOW TICKET"

POLI SCRANTON PLAYERS

FRANCES McGRATH

LEADING WOMAN

Keith's Bronx Theatre

New York City

WELBA LESTINA

LEADING WOMAN

This Week—"THE HOUSE NEXT DOOR"

ELSMERE THEATRE NEW YORK CITY

Edith Powesland

MAX GREENBURG

Scenic Artist

Invites Offers. DRAMATIC MIRROR

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman.

LOUISE MULDER

"The White Feather"—On tour—Wm. A. Brady, Mgr.

Motion Pictures or Dramatic

Address care DRAMATIC MIRROR.

ANDREW BYRNE

Musical Director, Composer, Arranger

779 Quincy St., Brooklyn

ital as the colored mammy. Other roles were competently done by Earl Mitchell, Ernest Cossart, Cones Gwynne, Herbert Denton, and Edward McHugh. "Forty-five Minutes from Broadway," April 17-22.

D. J. FACKNER

Dwight A. Meade, who the past season has been leading man with the Auditorium Stock, Kansas City, has been engaged to act in the same capacity with the Ernest Fisher Players at St. Paul, Minn., for the Summer, opening there April 30.

MIZZI HAJOS

Starring "POM POM"

Represented by
LEA HERRICK

Management
HENRY W. SAVAGE

MADELINE DELMAR

As "BARNABETTA" in "ERSTWHILE SUSAN"

Gaiety Theatre

New York City

EDWARD H. ROBINS

In "ERSTWHILE SUSAN"

Gaiety Theatre

New York City

FRANCES CARSON

JUDY ABBOTT—DADDY LONG LEGS

Management Henry Miller

JUSTINA WAYNE

784 Glisan Street

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Management David Belasco

Belasco Theatre

SYDNEY SHIELDS

in "THE FEAR MARKET"

Personal representative—CHAMBERLAIN BROWN

BLANCHE YURKA

With E. H. SOTHERN

Management MESSRS. SHUBERT

GEORGE ALISON

DADDY LONG-LEGS

Direction HENRY MILLER

Week of May 1st, Montauk Theatre, Brooklyn.

MARJORIE RAMBEAU

Address care DRAMATIC MIRROR

PEGGY WOOD

Management COHAN & HARRIS

OTTO KRUGER

Management COHAN & HARRIS

FRANCE BENDTSEN

In "THE FEAR MARKET"

Personal Representative Chamberlain Brown

LONG BRANCH SEASON

New York Managers Will Furnish the Attractions—President Wilson's Box

The theatrical season of Long Branch, N. J., will open at the Broadway Theatre July 3, with A. H. Woods's "Goodness, Gracious Anna-belle." Belasco will produce a new play early in August, and Woods will have a new one the same month. All attractions are from the offices of Savage and Frohman, the Shuberts, W. A. Brady and Klaw and Erlanger. The President's box will at all times be subject to President Wilson's requests.

WASHINGTON

Easter Monday, Belasco Presents "A Lucky Fellow"—Henry Miller's World Tour

WASHINGTON, D. C. (Special).—Easter Monday David Belasco presents a new comedy by Rol Cooper Magreus entitled "A Lucky Fellow," with a cast of special selection that includes Frank Otto Kruger, Henry Leighton, Haywood Ginn, Ivan Simpson, Rowland Lee, Charles Brokate, Allen Thomas, and the Misses Carroll McCounes, Marion Abbott, Anne Meridith, Helen Mackellar, Ione Bright, Alice Carroll, Beverly West, Florence Deshon, Lillian Spencer, and Emily Callaway.

Henry Miller has completed arrangements for a London production of "Daddy Long Legs." The play will be interpreted by an American company. At the conclusion of the London season a tour around the world will continue, by arrangement with the Williamson estate, but under the sole direction of Henry Miller.

During the current week another prize winner must be registered to the successful Poll Players for first stock presentation of the big two-dollar show, "The Yellow Ticket."

Houdini is Keith's big headliner. Others of the present week's bill include Claude Gillingwater in "The Decision of Governor Locke," Franklyn Ardell, Elsie Piser and Dudley Douglas as Beusses and Baird, Frank Mullane, and Pictet and Scelfield.

Low Kelly and a big supporting company of burlesquers are at the Gaiety the present week in "Hello, New York," which is to inaugurate a long summer run at the Columbia, in New York, following the engagement here.

"The Birth of a Nation," booked for an indefinite stay, is the current week's big attraction at the National, with the house virtually sold out for the opening week. Efforts have been made during the past week by colored church members in mass meeting to stop the presentation and resolutions of protest have been forwarded to the District of Columbia governmental officials, to which the District Commissioners in reply announce that they are without authority to act in the premises and have no power in the meaning of the law to prevent the exhibition.

The Belasco during Holy Week presents a motion picture series entitled "Trailing Villa," showing in graphic films the American troops in pursuit of the bandit, Norman L. Spore, the newspaper writer, recently returned from Mexico, is the lecturer.

JOHN T. WARDE.

PITTSBURGH

PITTSBURGH (Special).—"Rolling Stones" was the attraction at the Nixon April 10-15, and was not received very kindly. The cast was a splendid one, however, headed by Charles Ruckles, who left the company April 15, to turn engagement of "It Pays to Advertise" April 17-22, which may probably wind up the Nixon season here.

George MacFarlane, of Gilbert and Sullivan opera fame, appeared at the Alvin week of April 10 in "Heart of the Heather." The piece is of the romantic order, and not unlike the popular Olcott productions. Mr. MacFarlane sings several numbers delightfully and is supported by a capable cast, including Viola Gillette, Walter Connolly, Melba Corcoran, and others. Manager Reynolds announces a return of "Nobody Home," April 17-22, and a four weeks' engagement of the Aborn Opera company beginning May 1.

The Pitt Players, a student dramatic organization of the University of Pittsburgh, presented three premieres of three one-act plays April 11. They were "The Marriage" by Dr. Douglas Hyde; "Mirage" by Prof. Baird, and "The Terrible Meek" by Charles Rann Kennedy; all under the direction of Prof. George M. P. Baird. One "Day" although seen here before, drew good houses at the Lyceum, April 10-15, when presented by the Marguerite Bryant Players, with Marguerite Bryant in the role of Onal. Edward La Rens Mrs. Ed. McHugh, Nell Walker, Charles Kramer, and other favorites were in the cast. This same company in "Tess of the Storm Country" April 17-22.

A season of musical comedy was inaugurated at the Empire, April 10-15, when Manager McIntire offered "A Trip to Paris." George W. Rihn and Anna Raymond headed the cast. The two-story calls the company's daily. Uncle Sam's Belles, week April 17.

Irene Franklin and Burt Green headlined at the Davis week April 10 and probably proved the most popular headliner of the season. Chick Sales could hardly have been more popular with audiences. Joe Weber and Lew Fields head bill April 17-22.

Rex Beach's "The Ne'er Do Well" closed its screen production at the Pitt April 15, followed April 17 by a return of Cabiria, which enjoyed a run here sometime ago.

Sam How's "Kissing Girls" entertained at the Gaiety, April 10-15, and was followed by Waldron's Bostonians. The Queens of the Folies held the boards at the Academy and the Victoria Stock Burlesque company were seen in "A Jant to Jorland."

A romance which had its inception in Portland, Me. has just been revealed through the departure from Pittsburgh of Faith Avery, ingenue of the Harry Davis Stock company. It develops that Carl H. Blockinger, of Portland, connected with a New York importing house, and Miss Avery were married in Boston Sept. 7, 1915. Miss Avery met Mr. Blockinger during the latter part of her stay in Portland last Spring.

D. J. FACKNER.

ROCKFORD, ILL.

ROCKFORD, ILL. (Special).—Grand Opera House: David Wardfield in "Van Der Decken" March 31, did a big business, and, as usual, pleased. April 7, "Howe's Pictures" by Brannan and McIntyre in "My Home Town Girls" did only a fair business, but put on an exceptionally good show April 11. Harry Lauder April 15. Palace, vaudeville, April 10-12: Charles Grapevin in his sketch makes hit of the show; he is on with five other acts, including "The Earl and the Girls" with ten people. End of week "The Cabaret Girl."

The picture houses are all doing splendid business, and a number are featuring feature films.

HARRY T. NORTON.

"SUKI" FIRST IN UTICA

Old Farce Idea in a New Way, a Satire on the Idle Rich

UTICA, N. Y. (Special).—Charles Frohman presented "Suki" at the Broadway Theatre, April 13, at the Majestic, Thursday night, April 13.

The plot contains plenty of white meat, so to speak, with a few technical faults, which should be corrected. The climax in Act I, where the girl is discharged, seems a bit sudden. The audience is unprepared for it, and some of the scenes are a trifle lengthy to be crisp. For a first night performance, however, the play went well from an auditorium viewpoint.

Miss Murdock, Tom Wise, who put a splendid paternal as well as laughable touch in his character, and Ferdinand Gottschalk, another favorite comedian here as elsewhere, were warmly received upon their entrance. It was Miss Murdock's first appearance in this city, but should by no means be her last.

Paul Gordon's French accent was not as good as it might be. His efforts were well done, but he could have done it better "straight." Charles Low Clark, as Rev. Mr. Prouty, and Kate May, as his wife, were well liked and both Pecheur, Mae McNamara, and Marie Louise Pecheur made a pretty picture as Mrs. Corringby's daughters, though they had little to do. Kate Sergeantson was acceptable as Mrs. Corringby, as was Rita Gray as the maid, and the others in the cast. The play goes to Buffalo, then to New York.

ARTHUR L. WILCOX.

PHILADELPHIA

Laurette Taylor's New Play the Right Sort—Eugene Walter's Latest

PHILADELPHIA (Special).—As a rule, the South Broad always closes for Holy Week, but this year it did not follow the precedent. In fact, all of the theaters were open and reported that business was better than anticipated.

Three openings in town kept the theatrical reporters hustling last week. Laurette Taylor proved to be the best drawing card opening night, and the majority were at the Broad to see the attractive wife of J. Hartley Manners appear as the star in his latest play, "The Wedding of Eve." The play is a striking example of the conspicuous success of a playwright who does not treat of the low wages of department store girls, white slavery and other salubrious topics, but who instead relates in a pretty way a pretty story of a pretty girl who has some pretty tight experiences, produced in pretty stage pictures. The play was well received, it being Miss Taylor's first appearance here since the "Boy of My Heart" days. The company was splendid and included Philip Merivale, Herbert Vosst and Lynn Fontanne.

Somewhat the critics and the public have not yet realized that "The Little Shepherd of Kingdom Come" is one of the best plays of its kind and has been here in many seasons presented by a company that is so well balanced that praise must be given equally to all. Opening night at the Adelphi did not make too good an impression on the reviewers, for the newspaper notices were as a whole very cold and unsympathetic. But somehow Eugene Walter's dramatization of Fox's well-known novel appealed to me as a production way above the average, and it will be interesting to see how this play is received in New York. Every minute of the production breathed Kentucky moonshine; every part was a character study and the dialects were excellent. Two juvenile actors of unusual merit appeared in Jack Davis and Mona Hungerford, the "Chad" and "Melissa." Wallace Owen as the half-breed Red Fox, a character introduced into the dramatized version, presented a difficult and eccentric stage picture in a masterful manner. The remaining members of the large company contributed excellent support, chiefly Mark Price, Cyrus Wood, Daniel Ross, Robert Forrest, Joseph R. Mann, and Louise Mackintosh.

At the Lyric "Alone at Last" is here with the original company. To say that the music was enjoyable is obvious and, as some one very aptly put it, the show is strong on jollity, work and fun, and fair to middling in its girlology. Beth Lidy, the prima donna, is prettier than any broiler in the show and sings very sweetly. John Charles Thomas with his stage presence is much better than when here last in "The Peasant Girl," supporting Emma Trenton. He nobly holds up the singing honors, while the majority of the comedy work is in the able hands of Lionel Atwell.

"It Pays to Advertise" is continuing its notable run at the Garrick, while "Bringing Up Father" is doing a big business at the Walnut.

J. SOLIS-COHEN, JR.

ATLANTA

ATLANTA (Special).—An event of much interest in Atlanta society was the marriage of Gladys Hanson, the actress, and Charles Emerson Cook, the well-known publicity man, Wednesday, April 12. The ceremony was performed at the home of the bride's father, Peyton Harrison Snook. Mr. and Mrs. Cook expect to return to Atlanta for an extended visit in June. The actress declares that her marriage will not interfere in any way with her stage career.

Helle Baker hypnotized Atlanta at the Forsythe week April 10 with her character songs. She was a corking good headliner on a most meritorious bill. Will M. Cressy and Blanche Dayne in the Cressy sketch, "One Night Only," pleased local reviewers. Willard, the man who grows, is the Forsythe's headliner the week of April 17.

Caruso and Farrar, according to Jesse M. Couch, manager of the Georgian Terrace Hotel, have engaged nearly all the rooms in the house, and the management of this very popular hostelry is becoming uneasy for fear that the visitors in the city during grand opera week, will not be taken care of.

Prominent city officials took part in the Ad Men's Minstrels, which scored a pronounced hit at the Atlanta Theatre April 13. A sketch satirizing the city government was the biggest feature of the performance.

Sarah Bernhardt, in the filmation of "Jeanne Dore" at the Strand the week of April 10 was the most popular film production that has been in Atlanta since the "Birth of a Nation."

WARD MORRHOUSE.

STEIN'S
MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Norwalk, Conn., 19 Middletown 20, Springfield, Mass., 21, Fall River 22, Boston 24-May 6.
ANY Man's Sister: Toronto 17-22.
ARLISS, George (Klaw and Erlanger; Geo. C. Tyler): Boston 10-22.
BARRYMORE, Ethel (Chas. Frohman, Inc.): Chgo. March 20-April 29.
BLUE Envelope (Richard Lambert): N.Y.C. March 13-Indef.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10-Indef.
CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17-Indef.
COMMON Clay (A. H. Woods): N.Y.C. 28-Indef.
CO-RESPONDENT, The (Messrs. Shubert): N.Y.C. 10-Indef.
DADDY Long Legs (Henry Miller): Butler, Pa., 19, Oil City 20, Meadville 21, Bradford 22, Jamestown, N.Y., 24, Olean 25, Hornell 26, Corning 27, Elmira 28, Binghamton 29, B'klyn May 1-6.
DADDY Long Legs (Henry Miller): Detroit 17-22.
DITTRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10-Indef.
DAILY Arnold: N.Y.C. 24-Indef.
DREW, John (Chas. Frohman, Inc.): Detroit 24-29.
ETERNAL Magdalene (Co. A. Selwyn and Co.): Chgo. 2-Indef.
ETERNAL Magdalene (Co. B. Selwyn and Co.): Los Angeles 10-22.
ETERNAL Magdalene (Co. C. Selwyn and Co.): Dallas, Tex., 19, Andmore, Okla., 20, Oklahoma City 21-23, Bartlesville 24, Tulsa 25, Muskogee 26, Ft. Smith, Ark., 27, Little Rock 28.
EVERYMAN'S Castle (H. H. Frazer): Chgo. March 26-Indef.
EVERYWOMAN (Henry W. Savage): St. Joseph, Mo., 19, Des Moines, Ia., 20-22, Omaha 23-26, Oreston, 27, Ottumwa 28, Rock Island, Ill., 29, Davenport, Ia., 30.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24-April 22.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Rochester 17-22, Buffalo 24-29.
FAIR and Warner (Selwyn and Co.): N.Y.C. 8-Indef.
FAVERSHAM, William (Leonard J. Gallagher): St. Louis 24-29.
FEAR Market (H. G. Fiske and Geo. Mosser): N.Y.C. Jan. 26-Indef.
FISKE, Mrs. (Corey Williams and Ritter, Inc.): N.Y.C. Jan. 18-Indef.
GARDEN of Allah: Wheeling, W. Va., 24-29.
GEORGE, Grace: N.Y.C. Sept. 28-April 29, Chgo. May 1-Indef.

HEART of Wexona (Chas. Frohman-David Belasco): N.Y.C. Feb. 29-Indef.
HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13-Indef.
HOBSON'S Choice (Messrs. Shubert): Boston March 13-Indef.
HOLDEN, Wm. (Lee Shubert): Boston Feb. 14-April 22.
HOLMES, Taylor (Joseph Brooks): St. Louis 16-22.
HOUSE of Glass (Cohan and Harris): B'klyn 17-29.
ILLINGTON, Margaret (Selwyn and Co.): Boston 3-22, N.Y.C. 24-29.
IRVING Place Theater: N.Y.C. Sept. 1-Indef.
IRWIN, May: Boston 3-Indef.
IT Pays to Advertise (Cohan and Harris): Phila. March 13-Indef.
IT Pays to Advertise (Cohan and Harris): Pittsburgh 17-22.
JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17-Indef.
J U S T I C E (Corey Williams and Ritter): N.Y.C. 3-Indef.
LITTLE Shepherd of Kindness Come (Messrs. Shubert): Phila. 10-22.
LUCKY Fellow (David Belasco): Washington 24-29.
MANN, Louis (Messrs. Shubert): N.Y.C. 10-Indef.
MELODY of Youth (Jas. K. Hackett and George C. Tyler): N.Y.C. Feb. 16-Indef.
MURDOCK, Ann (Chas. Frohman): Buffalo 17-22.
OMAR, the Tentmaker (Tully and Buckland): Minneapolis 16-22, St. Paul 23-26, Duluth 27-29, Hancock, Mich., May 1, Calumet 2, Ishpeming 3, Peltz 4, Mr. Heart (Oliver Morosco): St. Paul 17-22.
POTASH and Perlmutter in Society (A. H. Woods): B'klyn 24-29.
RICO Grande (Chas. Frohman, Inc.): N.Y.C. 4-Indef.
ROLLING Stones (Selwyn and Co.): Toronto 17-22, Cleveland 24-29.
SKINNER, Otis (Chas. Frohman, Inc.): San Bernardino, Cal., 19, Los Angeles 24-29.
SOLDIER in Japan (Oscar Graham): Erie, Okla., 19, Sayre 20, Hydro 21, O'Keene 22, Garfield, Kan., 24, Sedan 25, Casey 26, Miami, Okla., 28, St. Paul, Kan., 29.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): Phila. 10-22.
TEILEGEN, Lou (Garlick Co.): N.Y.C. March 20-Indef.
TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1-Indef.
TREE, Sir Herbert: N.Y.C. March 14-Indef.
TWIN Beds (Special): Selwyn and Co.: B'klyn 17-22, Newark, N.J. 24-29.

UNCHASTENED Woman (Oliver Morosco): B'klyn 17-22.
UNDER Fire (Selwyn and Co.): N.Y.C. 17-22.
WASHINGTON Square Players: N.Y.C. Oct. 4-Indef.
WEAVERS, The: Chgo. 2-Indef.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): Phila. 10-Indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5-Indef.
CALBURN Opera Co. (Frank Callahan): B'klyn 24-Indef.
COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9-Indef.
HER Soldier Boy (Messrs. Shubert): Chgo. 11-Indef.
HIP Hid. Hooray (Chas. Dillingham): N.Y.C. Sept. 30-Indef.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23-Indef.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31-Indef.
NORODY Home (Marbury-Comstock): Cleveland 24-29.
P A S S I N G Show of 1915 (Messrs. Shubert): Denver 23-29.
POM Pom (Henry W. Savage): N.Y.C. Feb. 28-Indef.
ROBIN Hood (De Koren Opera Co.): Portland, Ore., 17-22, Aberdeen, Wash., 23, Victoria, B.C., 25, Bellingham, Wash., 26, Vancouver, B.C., 27-29, Calgary, Alta., Can., May 1-3.
ROBINSON Crusoe, Jr. (Messrs. Shubert): N.Y.C. Feb. 17-Indef.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13-Indef.
STOP! Look! Listen! (Chas. Dillingham): Boston March 27-Indef.
SYRIL (Chas. Frohman, Inc.): N.Y.C. 10-Indef.
VERY Good Eddie Marbury-Comstock: N.Y.C. Dec. 24-Indef.
WORLD of Pleasure (Messrs. Shubert): Boston 10-Indef.
ZIEGFELD'S Follies of 1915 (Florence Ziegfeld): Springfield, Mass., 17-19.

MINSTRELS

DUMONT'S: Phila. Aug. 28-Indef.
FIELD, Al. G.: Elyria, O., 19, Findlay 21, Lima 22, Marion 24, Ashland 25, Warren 26, New Philadelphia 27, Marietta 28, Coshocton 29.

MISCELLANEOUS

BALLET Russe: N.Y.C. 5-29.
BARNUM and Bailey Circus: N.Y.C. 7-22.
BOSTON Opera Co. and Pavlowa: Minneapolis 24-26, Chgo. 27-30, Grand Rapids, Mich., May 3.
LAIDLER, Harry: St. Paul 19, Milwaukee 22, Chgo. 24-29.
THURSTON, the Magician: Harrisburg, Pa., 17-19, Wilkes-Barre, 20-22.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or re-forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Barker, Floasie C., Elsie Barkley, Florida Beauchamp, Edna Bern, Edith R. Black, Betty Blye, A. Boster, Blanche Burnette, Jessie Burnett, Carr, Mrs. Roland, Gertrude Claire, Rose Colson, Dodson, B. M., Helen Du Vall, Edwards Trude, Pearl Evans, Fanny Everett, First, Mrs. Harry, Grace Fisher, Gale, Minnie, Vivian Gill, Frances Golden, Elsie Goodwin, Gertrude Grant, Clorine Grey, Katherine Grey, Hall, Nellie, Nettie Hamilton, Gene Hendricks, Constance Hyatt, Jacoby, Josephine, Florence Johns, Doris Jordan, Landis, Mrs. Billie, Mrs. Frank Lee, Anna Lockhart, Mercanton, Rhoda, Mary Merrill, Mrs. Marie P. Merrill, Bessie Miller, Isabella Miller, Claire Miller, Bernice Morrison, Julia Morton, Elsie Mulneux, O'Brien, Mrs. Parth, Masie, Mary Peters, Quintard, Eva L.

Remington, Adele, Lillian Rhodes, Mae Roberts, Mrs. R. Russell, Sane, Mrs. Peter, Mrs. Eva Sargood, Margaret Sayres, Viola Scott, A. Slevens, Mrs. Jessie Shay, Vincelle, Yvonne, Willis, Margaret, Nellie Wilson, Miss Wiltshire (care of Mrs. Powell), Esabelle Winlocke, Mrs. Bud Woodthorne.

MEN

Aldridge, Alfred, Chas. Ayres (Milton Stallard), Baker, E. A., Adrien Bellevue, Glen L. Beveridge, Conrad Rodden, Johnny Boyle, Oliver Bundy, Frank Bush, Clark, William T., Richard Clay, Gardner Crane, J. L. Crane, Harold Christie, Edwin C. Cushman, Daly, Carroll, Fred J. Darley, Ed Decorsia, George De Haven, Jerome Dreyman, Eggenton, Joseph, Leslie A. Elliott, Jules Epailly, Fries, Sam, Gill, Horace, J. M. Gillies, Harris, Gavin, Joseph Heray, Francis Hoyt, Ingersoll, William.

Jewett, H. Eric, Karr, Frederick, Frank J. Kirk, Walter K. Kolomaker, Lambert, Jack, Jack La Nore, George Larkin, Harry J. Leland, Leon Levy, J. C. Lewis, Herbert Light, MacAdam, Lorne, Jimmie McCurry, Frank Daniel McGee, Edward S. Metcalfe, Myles Murphy, Nixon, Wilfred, Paradafaka, H., A. J. Patterson, J. M. Perreault, A. C. Pringle, Joe Prouty, Regan, Walter, Hal Reid, Rio and Norman, J. C. Roblach, H. C. Roby, Earl Ryder, W. U. Ryder, Schmall, Reynolds, Al, Shortell, B. W. Sinnerly, Robert W. Smiley, Edward Sorogah, Arthur Stewart, Billy Sully, Norman Lee Stewart, Tarkin, George, F. C. Thomas, Thomas, Alex. Thompson, Vallin, Mr. A. P. Van De Noele, Weed, Louis E., R. D. Whean, Wilmer Walter, Fritz Willenbort, Ed. H. Wood, T. Woodall-Birde, W. H. Wilner, Young, Eloise C. Yuma.

BIRTH

A daughter was born to Mr. and Mrs. William Ricciardi on April 5. The "Great Lover" company, of which Mr. Ricciardi is a prominent member, sent congratulations and presented him with a handsome baby carriage. An unusual gift was presented by A. Pollanof, a Russian member of the company, in the form of a baby bottle of vodka.

MARRIED

WATERBURY-GROSSMAN.—Mrs. Mildred Booth Grossman, only granddaughter of Edwin Booth, and Cleveland L. Waterbury, a manufacturer of New York, were married March 30 in Baltimore. Elsie Richter—Helen Richter, daughter of Mr. and Mrs. Maximilian Richter of 22 East Ninety-fourth Street, and Maximilian Elser, Jr., manager of the Metropolitan Musical Bureau, were married March 30 in New York City. Pauline Hendricks, of the "Katinka" company, and Mr. Mackham, who is playing in "Sybil," were married in New York on April 8.

DIED

MOORE.—Henry Leon Moore, Jr., manager of the Empire Theater, Rahway, N.J., died March 30 at his home at the age of twenty-five. PATTON.—James Patton died at his home in Centerville, Ia., March 26. He had many friends in the theatrical profession. A son, Raymond, two brothers, Henry and Corne Patton, and a sister, Mary Gibbs Spooner, survive him. FRANK DANBY, Mrs. Julia Frankau ("Frank Danby"), the novelist, died on March 17, in her home in London. Mrs. Frankau was born in 1864, the daughter of an artist. She was educated at home by Madame Paul Lafarroe, and early in her life began writing romances and short stories. Her first novel was published in 1887. She has written a score of novels, several important biographical studies, and a number of works on engraving. URSULA.—August Ueberle, fifty-two, known in theatrical circles as a manufacturer of wigs, died April 7, at his home, 363 Franklin Avenue, Brooklyn. His widow and a son survive him.

MILDRED BEVERLY

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HARRISON HUNTER

In "THE CO-RESPONDENT"

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Booth Theatre

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Direction CHARLES FROHMAN

EVA FALLON

WITH "THE PRINCESS PAT"

Management John Cort

FRED GRAHAM

Supporting DAVID WARFIELD

Direction DAVID BELASCO

LENORA NOVASIO

In "THE PRINCESS PAT"

FRED NIBLO

In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan

Management COHAN & HARRIS

HARRIS THEATRE

HAZELL COX

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VIVIENNE SEGAL

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IN CANADA

TORONTO (Special).—Royal Alexandra, April 10-15. "The Only Girl," with the company from Philadelphia, to good attendance. These are the kind of attractions that draw in this city, charming operettas, with good casts, and its freedom from horseshoe and vulgarity, and best of all, "no chorus men." Wilda Bennett, with her pretty voice, captivated Toronto, and will be welcome from now on. Vivian Wessell, Leona Stephens, and Janet Ilwaine; also Thurston Hall, Jod Prouty, Ernest Torrance, and John Findlay all scored.

Grand Opera House. "Polly and Her Pals" heralded as a musical comedy opened to light business.

Shen's. Anna Held, same as ever, with the smiling eyes and shrugging of shoulders, is the headliner, but Albert Whelan and Ethel Kirk and Billy Fogarty are the best members by far. Joseph Bernard and company, Santley and Norton Burdella Patterson, Stuart Sisters, and Muscun Brothers, all good, large attendance.

Loew's. Another good bill, of which Maurice Samuels and company and the five Fords (five splendid dancers) are the chief numbers, with Rose Berry a charming little lady in a piano-organ act, share the honors. Holder and Herron are amusing, especially the male member, who is really funny and has a splendid voice. Sid Lewis, another comedian, who throws his stick and hat around the stage, takes up valuable time.

Hippodrome. Good all around bill to excellent business. Star and Gayety theaters to good business.

Anna Held must be given the "bouquet" for good advertising. The little lady on hearing the bugles of marching soldiers while she was preparing to attend and speak at a recruiting meeting at Loew's on Sunday afternoon, fainted in the corridor of the King Edward Hotel. It recalled the honors on the battlefields of France she had witnessed, and Shen's was packed on Monday twice to see her.

GEO. W. DANTRIE.

VANCOUVER, ALTA. (Special).—Maude Sealy, Lydia Barry, and Manuel Gutierrez were big favorites in this week's April 8. Orpheum vaudeville bill. Other good acts: Colonel Mary Diamond and Madame Grant, Homer Miles and company, James B. Donovan and Marie Lee, Carlos Brothers. Last half, pictures of Canada's fighting forces. Business good.

Edmonton, ALTA. (Special).—The Empire Players pleased good sized audiences at the Empire 7-8 in "Inside the Lines." Frances Shawson and Jack Hayden showed to good advantage in the leading roles. Norman Wendell did a good bit of work as the Indian spy, and Horace Porter was splendid as Mr. Sherman from Keweenaw. The support was capital, a word of praise is coming to Mr. Summers for the snappy performances being given and for the splendid scenic equipment provided for each play so far produced. Week April 15. "Under Cover."

Frank Morton's Musical Comedy company still doing capacity business at the Bijou. A condensed version of "The Belle of New York" provided all the members of the cast with opportunities of which they took good advantage. Gordon Eldred, who was taken ill with typhoid while playing at Pantages, Theater, Edmonton, is convalescent. He has come to Chicago.

B. J. Lydiatt, of the Western Canada Theaters, Ltd., and the United Producing Company left for New York April 10 on business connected with these companies.

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GEORGE H. PRIMROSE WEDS

ROCHESTER (Special).—George Henry Primrose, the minstrel, was married April 15 in this city to his secretary, Mrs. Viola Katherine Trueblood, of Jacksonville, Fla. Mrs. Trueblood is a widow, thirty-one years old. Primrose gave his age as sixty-two. This is his third matrimonial venture. His first wife is dead and his second wife divorced him.

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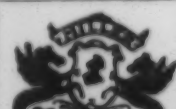
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IN CANADA

TORONTO (Special).—Royal Alexandra, April 10-15: "The Only Girl," with the company from Philadelphia, to good attendance. These are the kind of attractions that draw in this city. "Harming operettas, with good casts, and its freedom from horseplay and vulgarity, and best of all, "no chorus men," Wilda Bennett, with her pretty voice, captivated Toronto, and will be welcome from now on. Vivian Wessell, Leona Stephens, and Janet Hlaine; also Thurston Hall, Ted Prouty, Ernest Torrance, and John Findlay all scored.

Grand Opera House: "Polly and Her Pals" heralded as a musical comedy opened to light business.

Shea's: Anna Held, same as ever, with the rolling eyes and shrugging of shoulders, is the headliner, but Albert Whelan and Ethel Kiri and Billy Fogarty are the best members by far. Joseph Bernard and company, Santley and Norton, Burdella Patterson, Stuart Sisters, and Muscoul Brothers, all good: large attendance.

Loew's: Another good bill, of which Maurice Samuels and company and the five Fords (five splendid dancers) are the chief numbers, with Rose Berry a charming little lady in a piano-tune act, share the honors. Holder and Herron are amusing, especially the male member, who is really funny and has a splendid voice. Sid Lewis, another not comedian, who throws his stick and hat around the stage, takes up valuable time.

Hippodrome: Good all around bill to excellent business. Star and Gayety theaters to good business.

Anna Held must be given the "bouquet" for good advertising. The little lady, on hearing the bugles of marching soldiers while she was preparing to attend and speak at a recruiting meeting at Loew's on Sunday afternoon, fainted in the corridor of the King Edward Hotel. It recalled the honors on the battlefields of France she had witnessed, and Shea's was packed on Monday twice to see her.

GEORGE W. DANTRIE.

ALBANY, ALTA. (Special).—Maude Sealy, Lydia Barry, and Manuel Gullies were big favorites in this week's April 8. Orpheum vaudeville bill. Other good acts, Colonel Marc Diamond and Madame Grant, Homer Miles and company, James B. Donovan and Marie Lee, Carlos Brothers. Last half, pictures of Canada's fighting forces. Business good.

At Pantages: McRae and Clegh, Clinton and Rooney, Doria Wilson Trio, Boach and McCurdy, and the Six Serenaders drew good houses.

EDMONTON, ALTA. (Special).—The Empire Players pleased good sized audiences at the Empire 7-8 in "Inside the Lines." Frances Shannon and Jack Hayden showed to good advantage in the leading roles. Norman Wendell did a good bit of work as the Indian spy, and Horace Porter was splendid as Mr. Sherman from Kewaupee. The support was capital. A word of praise is coming to Mr. Summers for the snappy performances being given and for the splendid scenic equipment provided for each play so far produced. Week April 15, "Under Cover."

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Nan Halperin Continues—Durant and Hawkesworth's Debut

THE Palace, it seems, is again trying the London musical hall idea of retaining entertainers for engagements of some length. Following Nora Bayes, Nan Halperin is now in her third week at the Palace.

Nan Halperin Again

Last week she repeated her song cycle of girlhood, making one change. For the song of the bride who wanted her wedding march played in syncopation, Miss Halperin substituted a little ballad, "My Very First Sweetheart." She did it with a delicate touch.

Miss Halperin was in far better form than at the opening matinee of the first week. She keyed her work at just the right pitch. Nothing was forced. Then the charm of her personality is most appealing.

Miss Halperin "wears well." That is the real test of a vaudeville single. Moreover, it is proof of the enduring qualities of her personality and, most of all, that she has an unusual command of theatrical resources. She knows how to make her points—and make them tell.

Incidentally, Miss Halperin did a good deal of the registering of "social register week."

Nora Bayes Tries New Songs

Nora Bayes, in "her third week by insistent popular demand," produced a couple of new songs.

The first was a neat and lively little ditty anent preparedness—not of the military sort:

"Are you prepared for the Summer,
For some one to love,
Have you dug your trenches in the sand,
Have you a sharpshooter,
A sweet shoot-the-shooter,"

was Miss Bayes's vocal query. She gets full value out of the song.

Another was one of those lament lyrics, "I've Got the Homesick Blues"—

"Every time I hear a railroad train,
It reminds me of my home again."

This is an indifferent thing—and meaningless. Finally Miss Bayes presented "Here Comes the Bride, That's the Greatest Battle Song of All." It has been sung considerably about New York, but Miss Bayes gets more out of the lyric—such as it is—than anyone else.



White, N. Y.

MISS FLORENCE NASH,
Now at the Palace in Willard Mack's New Sketch,
"Pansy's Particular Punch."

Durant and Hawkesworth Dance

Basil Napier Durant and Margaret Hawkesworth, who have been entertaining—and all that sort of thing—at the Plaza dropped down to the Palace, in order to lend a touch of distinction to "social register" week.

Mr. Durant and Miss Hawkesworth seem to be challenging the title of the Castles. Mr. Durant is politely slender, briefly mustached and with quite the appearance of the bored gentlemen who inhabit the automobiles in the magazine advertisements. Miss Hawkesworth is far more substantial than The Irene.

The dancers use attractive buff embroidered hangings arranged partially in cyclorama effect. They were first discovered reclining upon a sofa—or whatever that article of furniture is called at the Plaza—while above them, in a sort of balcony, was the orchestra. Miss Hawkesworth played with a fan of white ostrich feathers, Mr. Durant with his mustache. Then they danced.

The Valse Fantasy, the Pre-Catalan Tango, the Plaza Trot and the Piping Rock One Step came in rapid succession, with orchestra selections between to bridge over Miss Hawkesworth's costume changes.

At the opening matinee they danced with grace and a certain air, although they were obviously very nervous. Mr. Durant slipped several times and once did a Charlie Chaplin to the floor. This, too, during the Plaza Trot, the prettiest of the four dances.

So far Mr. Durant and Miss Hawkesworth lack personality. Neither is there anything distinctive about their dances.

Ben Ryan and Harriette Lee are still doing their eccentric "nut" comedy turn.

"My name's Black," confides Ryan.

"Mine's Blue," responds Miss Lee.

"Let's get married and raise some bruises," returns Ryan.

It's the sort of turn that usually goes big at the Colonial—now that the Central Park West matinee girls journey down to the Palace for their variety.

A Red Fire Sketch

"The Man Without a Country," is a three-scene playlet written by William Anthony McGuire and based upon Edward Everett Hale's story. It's an effort at red fire timeliness.

In the first scene, we are shown a modern home just as the United States has declared war. The indifference of a young chap to the call of patriotism causes an old Civil War veteran to sit down by the glowing fireside and tell the story of "The Man Without a Country."

Then the second scene reveals a vaudevillianization of

the Hale story—of the cavalry officer, Philip Nolan, condemned to life imprisonment on the high seas that he may never hear of or see his country because he had thoughtlessly declared, "I wish I may never hear of the United States again." Nolan is shown meeting his sweetheart for a few seconds after ten years' punishment. Mr. McGuire has endeavored to bring out the growing patriotic hunger of the man whose heart was empty of love of country.

The playlet then reverts back to the first scene, where we are shown that the old veteran has instilled real patriotism into the thoughtless modern young American.

So the sketch ends. Admitting that Mr. Hale's familiar story of patriotism is difficult to handle, Mr. McGuire has constructed his vaudevillianization clumsily and even badly. It rattles like a Ford model of 1913. The acting isn't at all adequate. Will D. Corbett has the principal role of Nolan. He is entirely too declamatory and profuse. Harry Nelson as the old veteran is the best of the cast.

"Oklahoma Bob" Sings

"Oklahoma Bob" Albright sports evening clothes, white gloves and a Will Rogers drawl. He attempts no comedy, however, but sticks exclusively to singing, all done in the spotlight. He offers his work in the guise of imitations, presenting his idea of Chauncey Olcott, Eddie Leonard and J. K. Emmett, along with a baritone-falsetto interpretation of "My Hero" from "The Chocolate Soldier."

Frances Nordstrom brought her surprise playlet "All Wrong," to the Palace. We have previously reviewed the comedy, of a wife who fancies herself bored by married life and then dreams that hubby is a master crook, is satisfactory enough in its way. But it should end with the awakening of the wife instead of drifting five minutes longer.

Lyons and Yosco play the harp and vocalize such melodies as "When You Went to School and I Sat Beside You." And there is another about preparedness:

"Let's be prepared:
To protect and fight
For what is right."



White, N. Y.

MISS DOTTIE KING,
Now Dancing at the Colonial in "The Ballet Divertissement."



Maroon, N. Y.

MISS MILDRED MACOMBER,
At the Palace This Week in the Water Spectacle,
"Holiday's Dream."

"The Ladies' Reducing Parlor"

"The Ladies' Reducing Parlor," described as a "comedy from life" and attributed to Mark Swan, was a Colonial feature through some odd conceit of the booking powers. It is really of a burlesque flavor rather than vaudeville. At least, it isn't big time vaudeville—by a good deal.

The skit is in three scenes, all of them laid in "Madame De Trimm's beauty establishment, and the comedy is built about the efforts of a thin and a fat woman to attain pulchritude. The second scene is really in one with a drop indicating a corridor—or something. Here a bell hop—feminine—dances. The third reveals the gymnasium, where the girls of the establishment go through physical culture exercises and box. The thing ends with a comedy boxing match between the thin and fat would-be beauties.

The basic idea suggests William A. Brady's beauty parlor vaudeville offering, "Beauty is Only Skin Deep," of two seasons ago. But the present handling is just rough burlesque, done in slapstick fashion and dependent apparently upon the glimpses of femininity in gym attire and skin-tight Kellermans, to put it over.

Francis Renault is another feminine impersonator. He dons various décolleté and slashed gowns, wears a red wig and trills—in a lofty falsetto—of Cleopatra and other things which eluded us, due to Mr. Renault's hazy enunciation.

Olive Briscoe Sings

Olive Briscoe has been away from Broadway some little time. Miss Briscoe does songs with interpolated talk. One is "Things Have Changed a Lot Since 1861," one of those contrast numbers like "Since Mother Was a Girl." We suspect it isn't new, since it comments enthusiastically upon Christy Mathewson, Salome, and Hans Wagner.

Jack Ryan and Harry Tierney have a rathskeller specialty. Both of them sing, one presiding at the piano while the other paces up and down behind the footlights with the usual snap-your-finger style.

They sing, "I'm Going Back to Oregon," of one Pat who decided to depart after one glimpse of Broadway.

"I could buy the horses many a bale of hay."

For all that I have to pay to feed the chickens on Broadway.

Also they vocalize of Omar Khayyam, waiting with a jug and a rug, big enough for two. Omar's plaint, as Tin Pan Alley hears it, runs:

"Oh, Slam,
I'm so lonesome where I am."
And they do an exceedingly blue song, "Some Girls Do, Some Girls Don't." This should be barred at once. By the way, whatever became of that riling on vulgar songs? They're coming along now thick and fast.

CHICAGO VARIETY GOSSIP

CHICAGO (Special).—Helen Ware is this week's headliner at the Majestic. Eddie Foy and the numerous little Foyes occupied that position last week. Harry Tighe, a local favorite, brought his new act out here with Sylvia Jason as his partner, scoring decidedly. Bessie Clayton headlined at the Palace with Sophie Tucker registering the vaudeville hit of the bill. Mae Curtis was the most talked of feature of the fourteen acts at the Great Northern. F. Tennyson Neely headlined at McVicker's with a talk on Villa, displaying Mexican war scenes.

The Imperial is now playing vaudeville booked by J. C. Matthews, of the Pantages office.

Sam Thall managed the Palace last week, giving Harry Singer a week's vacation at French Lick.

Leo Feist has taken the entire third floor of the Cohan's Grand.

"The Divorce Question" opened at the Crown this week as a vaudeville act, launched by the American Production Company.

Patricia begins a tour of the Pantages Circuit next week.

Homer Lind is playing W. V. M. A. time. Charles F. Semon opens on the Pantages time next week.

Lillian Watson is playing the S-C tour.

E. E. MEREDITH.

CONSIDINE SELLS THEATERS

SEATTLE, WASH. (Special).—Manager John W. Considine has completed a deal with Ackerman and Harris, of San Francisco, whereby three Considine theaters—the Empress in Seattle, the Empress in Portland, and the Empress in Butte—pass into the hands of the San Francisco managers. Ackerman and Harris took possession on April 15. They are young managers, already operating theaters playing vaudeville and pictures in Oakland, San Francisco, and Los Angeles. The purchase of the three Considine houses gives them a chain of houses along the Coast. It is reported that they have elaborate projects in view and that the circuit will be further extended.

The amount paid for the houses and the terms have not been made public. Manager Considine says his own plans are not definitely determined.

Billy B. Van has deserted the stage. He has entered the butter making business. Up in New Hampshire, Mr. Van is considered something of a dairyman, since he owns a thousand acres of land and a big herd of Guernsey cattle. Mr. Van is now at the McAlpin Hotel, where he has opened a demonstration room to show his new "two-minute" home butter making machine to the skeptical city folks.

EDNA MAY REJECTS VARIETY OFFERS; JOSEPHINE VICTOR FOR TWO-A-DAY

Diane D'Aubrey Is Latest Discovery—Albert and Samya to Dance in Keith Theaters

By Walter J. Kingsley.

DIANE D'AUBREY, a Parisian prima donna of uncommon charm and comeliness, made her vaudeville debut at the Colonial Theater last Sunday afternoon and evening, and registered a tremendous hit. A crowd of booking men were present, and the fair Diane, who sings in English, will be booked widely at a salary as plump and pleasing as her own fair self. Motion pictures also call to her, but she promises to be true to vaudeville. Her songs are frisky, frolicsome carols about the greatest thing in the world. She is one of the real big finds of the season, and Diane D'Aubrey will soon be a Palace Theater feature.

Josephine Victor is a candidate for vaudeville. This exceptionally clever and original artist will be a genuine accession to the two-a-day.

Albert and Samya, the French hoofers now dancing at popular Montmartre, are coming into Keith vaudeville. They should have been featured dancers in big time long ago. Their "Last Tango" is the best dramatic dance that New York has seen. They have the symbolism of passion as pat as Paderewski has the keyboard. Samya is a luscious, swaying beauty, with eyes like deep wells lighted by a tropical moon. Albert is a superb stepper, and together the pair bid fair to make a sensation even in the waning months of drawing-room dancing. They have won thousands of admirers on the floor of the Beaux Arts and at Montmartre, but they are not seen to their best advantage except upon the stage. Their orchestra will be that fiery Hungarian band from the Hotel Vanderbilt, that plays as though each musician had sensuous electricity teasing the tender neurons of his cortical cells. Albert and Samya will be well worth a resounding welcome to vaudeville.

Florence Nash, daughter of the late Philip F. Nash, of the United Booking Office, is offering a Willard Mack playlet at the Palace this week under the title of "Pansy's Particular Punch." The role is that of a Childs waitress, and it is needless to assure you that Miss Nash is immensely diverting. The sketch is one of the cleverest bits of dramatic writing that Mack has done. Miss Nash's hit delights every one in vaudeville.

Helen Freeman, the handsome and talented leading lady for William Gillette during his recent season of revivals, is putting on a sketch for vaudeville. It has a big idea and involves much subtle stage craft. Naturally, Miss Freeman is being given all the aid and comfort possible by the vaudeville powers, as she is a recruit of distinction.

Nan Halperin has been accorded an unusual distinction by E. F. Albee. She has been given a three-year blanket contract from the United Booking Office, the first ever issued, and Miss Halperin will be under the direct management of Mr. Albee. M. S. Bentham will continue to look after Miss Halperin's business affairs.

Mr. Bentham first brought Miss Halperin East and gave her the first publication to comment upon Miss Halperin's remarkable promise, and its predictions of two years ago are rapidly being realized.

Miss Halperin is now in her third week at the Palace. Her contract, by the way, calls for annual increases in salary. After the Palace opening, her salary doubled itself. This Spring she will headline in the theaters outside of New York.

Elizabeth Brice and Charles King open in vaudeville about May 1 for a Spring tour, following their season in "Watch Your Step." Edward S. Keller is booking Miss Brice and Mr. King.

May Naudain, late of "Katinka," is seen to open in vaudeville in a song specialty with Anatol Friedland, the composer, at the piano. The act will be fully ready for presentation on Monday. Edward S. Keller is arranging the opening.

Miss Naudain and Mr. Friedland tried out their specialty at the Brooklyn Orpheum on a recent Sunday.

Victor Morley is back in New York after a long and successful tour of the Orpheum Circuit in "A Regular Army Man." Mr. Morley is looking for a play for next season.

Joseph Hart produced a new playlet, "Jim's Girl," by Willard Mack and H. R. Durant, at the Palace in Port Richmond, Staten Island, last week. It is a story of

While Edna May will remain in this country she has once more and definitely turned down vaudeville. The offer was an astounding one, but Miss May prefers to live with a record of unclouded glory rather than venture again with no certainty of finding an adequate vehicle.

Over at the Orpheum everyone on the bill made a speech, and Melville Ellis being called upon, said:

"On behalf of Gaby Deslys and the French nation I thank you." He should keep the speech in his act, for it got an uproarious laugh.

Valeska Suratt is in a wonderful state of mind. She has her room at stated seasons carpeted with the petals of American Beauties. Valeska is supremely happy—if she died at the time of going to press the world would owe her nothing. Anyway, it looks like another marriage in the profession.

Cross and Josephine are playing this week at the Palace, Chicago, while "Town Topics" is laying off. They are going better than ever in the two-a-day.

Gus Edwards is springing and summering in a magnificent Guggenheim apartment at 200 West Fifty-eighth Street, Gus being the best little sub-letter we have. He gave a party the other night and the gold fish drew down the curtains in their swimming tank. Anna Fitzgibbon was the star attraction; she warbled wondrously.

Kate Ellmore and Sam Williams are playing their final weeks in vaudeville. They have signed a long-term contract with the new International Circuit, and will present a new comedy yearly for a season of forty weeks. They open in Cleveland in September. Meanwhile much fuss is being made over this pleasant pair in the Keith theaters. Their going will be a distinct loss to vaudeville.

I think the vaudeville performers who agree to appear at Actors' Fund benefits and then fail to show up out of whim are very badly advised. There are several conspicuous offenders in this regard.

Vera Roehm has scored a resounding personal hit in "The Ladies' Reducing Parlor." Joe Maxwell's comedy act which went so well at the Colonial last week, and is making them laugh at the Orpheum this week. Miss Roehm is one of the few athletic girls whose figure is undulating and graceful, while at the same time powerful. Her work as the model and instructress stands out strongly in this merry offering. Every time the crowd goes out, at least a score of people ask the box office for information about "the girl in black."

NAN HALPERIN GETS FIRST LONG TERM VAUDEVILLE CONTRACT

Elizabeth Brice and Charles King Returning—May Naudain and Anatol Friedland in New Specialty

the Northwest, with Percival Lennon and James Heenan in the cast.

Florence Rockwell has commissioned Edgar Allan Woolf to write her a playlet for use next season. Miss Rockwell will try out the sketch during the Summer.

Lida McMillan has secured a new playlet by Edgar Allan Woolf, and she will open in vaudeville in about three weeks. Miss McMillan's sketch will bear the title of "Daffodils."

Bickel and Watson aren't likely to be seen in vaudeville for some time. Harry Watson has been given a long term contract by George Kleine, the motion picture producer. Mr. Watson is now doing a hobo comedy series for Mr. Kleine.

Tom Lewis and Dan Quinlan, who have been appearing together in vaudeville, joined the cast of John Cort's new production, "The Masked Model," this week.

Brandon Hurst is contemplating reviving Bob Hilliard's old variety vehicle, "The Littlest Girl," for a vaudeville tour.

Vivian Blackburn and Edward Boatwick make their first New York appearances at the Royal on May 8 in a new skit, "The Pair of 'Em," written by Max Asplan. Edward S. Keller is booking the comedy.

Sophie Tucker is replacing Trilix Friganza in "Town Topics" on tour. Miss Friganza is to appear in an Oliver Morosco piece.

Eva Tanguay, according to reports coming from Cincinnati last week, has an offer for motion pictures. Three thousand dollars weekly for three years was mentioned in the rumors.



ALBERT WHELAN.

The Australian Entertainer is Now Making a Tour of the United Theaters.

Nora Bayes returns to the Palace on Monday for an engagement of six weeks or longer. Last week Miss Bayes completed her third consecutive Palace week, thereby totaling eleven weeks at that house thus far this season.

Rose and Curtis have just booked four girl acts. "The Girl Behind the Counter" broke in early this week in Yonkers. Lucky's "Society Buds" open in Philadelphia on Monday, while Peppie's "Song and Dance Revue" and Peppie's "Porch Party" open in Canton, O., on May 15 and May 8, respectively.

Walter S. Brower, the monologist, was born in the Tennessee "moonshine" district. Fifteen years ago, after seeing "East Lynne" in the Opera House at Irvine, the county seat of Union County, Brower packed his carpet bag and started out to be an actor. He's been on the stage ever since.

Mr. and Mrs. Grednes Crane are at the Brooklyn Prospect this week in a new sketch, "Little Miss Brown," written by Mrs. Crane.

Sidney Jarvis and Virginia Dare make their first appearances since their return from Australia, in Jersey City on Monday. Edward S. Keller is routing the turn, which was written by Edgar Allan Woolf.

Paul Burns opened in Hoboken on Monday in a new sketch, "The Love Melody," by Edgar Allan Woolf. Nancy Winters and Ruby Haller are in the cast. "The Love Melody" will mark Mr. Burns return to the American stage after several years in Australia.

Mrs. Gene Hughes will make her first Eastern appearance in three years in Edgar Allan Woolf's "Youth" at the Royal next week.

Florence Nash is making her first vaudeville appearances in Willard Mack's playlet, "Pansy's Particular Punch," at the Palace this week.

Miss Nash broke in the sketch in Newark last week.

"Jasper," the talking dog, gave a box party at the Palace on Wednesday of last week in honor of Nora Bayes and her peki-nese, Kell-lee. "Jasper," too, presented Miss Bayes with a bouquet of flowers.

Lou Tellegen, now the star of "A King of Nowhere," has written a one-act play called "Tony, the Gypsy." Mr. Tellegen will present the sketch at the Green Room Club affair at Cohen's Theater on Sunday. Afterwards Mr. Tellegen will present "Tony, the Gypsy" in vaudeville with another actor in the leading role.

Irene Franklin is headlining at both the Colonial and Brooklyn Bushwick this week.

Only a few weeks ago Bert Fitzgibbon sent his portrait to Broadway in the uniform of a British soldier. Mr. Fitzgibbon intimated that he had joined the "198th Buff Battalion Overseas Regiment" and would sail for the trenches in a week or so. But Fitzgibbon was only spoofing. This week he is a feature of the Brooklyn Prospect bill.

James L. Weed, who has been resident manager of Keith's in Louisville, Ky., has been transferred to Keith's in Indianapolis. Ned S. Hastings, who has been managing the Indianapolis house, has been shifted to succeed Mr. Weed.

Lillian Shaw's father, Herman Shaw, died at his home in New York last week, after an illness of three months. Mr. Shaw was seventy-five years old.

Ralph Hers has purchased a sketch by William Anthony McGuire.

Harold Voshurg, who has just closed as leading man in "Kick In," is soon to enter vaudeville in a playlet by George M. Rosener.

IT WAS SOCIAL REGISTER WEEK

AT B. F. KEITH'S

PALACE THEATRE

IN HONOR OF THE DEBUT IN VAUDEVILLE OF

Basil--DURANT AND HAWKESWORTH--Margaret

STARTING APRIL 10th

The Smartest Society Dancers in the World. The Dancing Royalties of the Drawing Room. The Idols of the Most Exclusive Sets in Paris, Newport and New York

Their social vogue is so tremendous that on Monday night, April 10th, their premiere drew to the palace the great leaders of New York high life. More than one billion dollars was represented by those in the boxes and front rows. The newspapers reported their debut as a social event.

Record-breaking business has marked every performance. Their wonderful dancing; their supreme distinction and consummate class, set them far above all rivalry. Basil Durant and Margaret Hawkesworth have expanded all conceptions of the grace, beauty, charm, and entertainment of modern dancing.

BRITISH VARIETY NOTES

By JOHN DUNBAR.

LONDON (Special).—Last week their Majesties the King and Queen entertained to tea, at Buckingham Palace, batches of 1,000 wounded soldiers and sailors in three consecutive afternoons. Alfred Butt, the manager of the London Palace Theater, was intrusted with the arrangement of variety programmes, which were presented after the repast. Among the American artists selected to take part in these entertainments were Ethel Levey, Jack Norworth, Joe Coyne, Manny and Roberts, The Two Bobs, and Frank Van Hoven. The King and Queen were present at all three programmes, in addition to many other members of the royal family. The entertainments were given in the riding school attached to the palace, which had been transformed into a commodious theater for the occasion.

Oswald Stoll, who recently acquired Hammerstein's London Opera House at the bargain price of £55,000, less than a third of the original cost price, starts operations at that house on Easter Monday, April 24. For the present he has decided to run theatrical attractions as distinct from variety, and announces his intention to turn the opera house into a sort of theatrical London coliseum.

"Mrs. O'Malley's Reception," featuring Kitty Francis and Rube Welch, presented at the Victoria Palace recently, has found favor with London audiences.

Shirley Kellogg will, after the run of "Joyland," at the London Hippodrome, play in revue for a season at the Folies Bergere, Paris.

Catherine Powell, the American dancer, I hear, is shortly to visit this side. When war was declared her brother was in London, and joined the Army Service Corps. Miss Powell is due to finish the Orpheum tour in June, when she will visit England to see her brother, and incidentally endeavor to play a few English dates.

The Four Aerial Lesters have just arrived back from Paris, after playing a four-weeks' engagement there, two weeks at the Alhambra and two weeks at the Olympia. John Lester tells me business was excellent in both places, and the population is as cool and confident as that of London. He is a great admirer of their spirit. The act should have opened this week at New Cross Empire on the Moss tour, but they had some difficulty in getting a boat across owing to the stormy weather, which prevented their opening. Next week they will be seen at the Hippodrome, Portsmouth. This act last appeared in America on the W. V. M. A. time, and has since played ten months in Australia, including both the McIntosh and Fuller tours, and two months in South Africa.

THE WHITE RATS' VOTE

The official ballot count in the election of the international officers and international board of the White Rats Actors' Union shows the "Yes" vote predominating in answer to the question: "Are you in favor of an offensive and defensive alliance, wherever and whenever possible, with the organized musicians, organized stage hands and all other organized bodies of the theatrical employees?" "Yes" was also given hearty endorsement regarding the question, "Do you grant the International Board, in case of necessity, power to order a levy of 5 per cent. upon all actors' salaries, who may be working in other theaters during a strike or lockout?"

In the vote for international president, James William Fitzpatrick received a total of 9,693 votes, some 500 over his opponent, Edward Esmonde. Harry Mountford, running without opposition for international executive and secretary-treasurer, received 18,088 votes.

Of the members of the international board elected, Fred Niblo received the largest vote, 10,625. Frank Worth received the next heaviest vote, 10,083.

BOSTON TIGHTENS CENSORSHIP

BOSTON (Special).—An edict has again gone forth from the Mayor's office anent daring costuming and suggestive patter in the vaudeville theaters. The managers of all the theaters were summoned to City Hall last week. They were told that previous warnings were not being obeyed and that vigorous action would be taken.

A number of clergymen have protested about certain vaudeville turns.

MRS. HOWARD ENDS LIFE

OMAHA, NEB. (Special).—Mrs. Joseph E. Howard, daughter of Michael Kilgallon, wealthy Chicago steel manufacturer, and formerly the wife of the Count Mourito de Beaufort, shot and killed herself in a hotel here on April 10. She was married only four weeks before to Mr. Howard, the vaudeville and song writer, in Los Angeles. She came to Omaha the day she committed suicide, seeing her husband for the second time since their marriage.

GOSSIP

B. C. Hart, a newspaper man well known in the vaudeville field, died in Los Angeles, Cal., on April 11. Mr. Hart's death was due to pneumonia. The funeral was held in New York on Wednesday. At the time of his death Mr. Hart was Los Angeles representative of the *Morning Telegraph*.

E. K. Nadel announces that the Pat Casey Bulletin, the weekly publication of the Casey offices, this week closes publication for the Summer. The baseball season is here.

Amelia Summerville will return to vaudeville next week in a society playlet, "The Social Swim." The piece is now in rehearsal. Miss Summerville's support includes Jane Harvey, Iubi Trelease, Anne Ameyns, Anna Laughney, and Norman St. Clair Hale.

Valeska Suratt, who recently returned from England, is returning to vaudeville. She will tour the Orpheum time in a revival of "Black Crepe and Diamonds."

Gwladys Hopetown has secured a comedy for her vaudeville tour.

COMING HEADLINERS

WEEK OF APRIL 24.—Colonial, Allen Dinehart and company; Alhambra, Craig Campbell, Frank McIntyre and company, Rae Ellmore Ball; Royal, Ryan and Lee, Bert Fitzgerald; Orpheum, Eva Tanguay, Marion Weeks, "Petticoats"; Bushwick, Dolly Sisters, Sam Bernard, McWatters and Tyson; Prospect, Jack Wilson Trio, Fred J. Ardott and company.

WEEK OF MAY 1.—Colonial, Ideal; Alhambra, "Petticoats"; Royal, Mr. and Mrs. Jimmie Barry; Orpheum, Jack Wilson Trio, Anna Wheaton and Harry Carroll, Claude Gillingwater and company; Bushwick, Regioletto Brothers; Prospect, Misses Campbell, Loney Haskell.

Florence Colebrook, a Rochester dancer and ex-teacher, is to enter vaudeville in a sketch by Jean Webster, author of "Daddy Long-Legs."

CURRENT BILLS

PALACE.—Eva Tanguay, Florence Nash and company, Jack Wilson and company, "Holiday's Dream," Nan Halperin, George McKay and Otis Ardine, Alderman Francis P. Bent, Moon and Morris.

COLONIAL.—Irene Franklin, Tony Hunting and Corinne Frances, "Ballet Divertissements," Muriel Window, Dorothy Regel and company, Grace Carlisle and Jules Homer, Warren and Templeton, Dale Brothers, Vasco.

ALHAMBRA.—Anna Wheaton and Harry Carroll, Kate Ellmore and Sam Williams, Charlotte Parry and company, Herbert Clifton, Primrose Four,

Eddie Carr and company, the Orange Packers, Larrish and Peru, Gummi Trio.

ROYAL.—Ball and West, Dooley and Sales, Savoy and Brennan, "What Happened to Ruth," Royal Ponciara Sextette, Mario and Duffy, Tom Kulma.

ORPHEUM.—Sam Bernard, "Ladies Reducing Parlor," Arthur McWatters and Grace Tyson, Mabel Berra, Johnny Dooley and Yvette Rusei, Dolores Valicita's Leopards, Imhof, Conn and Correne, Ernie and Ernie, Gilding O'Mearns.

BUSHWICK.—Irene Franklin, Craig Campbell, Charlie Howard and company, Frances Nordstrom, William Pinkham and company, Stann Stanley Troupe, Kane and Herman, Six Tumbling Demons, Haraban and Grohs.

PROSPECT.—Dolly Twins, Bert Fitzgerald, Mr. and Mrs. Gardner Crane, Jack Allman and San Dady, Richards, Harry Holman and company, Kenneth Casey, Evans and Wilson, Jacobs's Dogs.

CHATTANOOGA.—4-6, 24-29, Prospect, B'klyn, May 1-6.

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VAUDEVILLE DATES

The current week is understood where no date is given.

Dates ahead must be received by Friday for the next issue.

ACCIDENTAL Happenings: Prospect, B'klyn. ADAMS and Murray: Palace, B'klyn. 23-29. ADELAIDE and Hughes: Keith's, Indianapolis; Keith's, Cincinnati, 24-29; Keith's, Wash., May 1-6. AJAX and Emilie: Keith's, Louisville; Keith's, Cincinnati, 24-29; Keith's, Indianapolis, May 1-6. ALEXANDER Kids: Princess, Nashville, May 1-3; Orph., Chattanooga, 4-6. ALLEN and Howard: Maj. Milwaukee; Palace, Chicago, 23-29. ALLMAN and Dody: Prospect, B'klyn. ALVIN Brothers: Empress, Grand Rapids; Keith's, Cleveland, May 1-6. AMBLEE Brothers: Orph., Montreal, 24-29. ANKERS, Three: Hippo, Youngstown; Empress, Grand Rapids, 24-29; Temple, Hamilton, Can., May 1-6. ANTRIM and Vale: Keith's, Cincinnati; Keith's, Dayton, 24-29; Keith's, Columbus, May 1-6. ANTWERP Girls, Five: Orph., Chattanooga, 20-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29; Forsythe, Atlanta, May 1-6. ARDATH, Fred J., Co.: Prospect, B'klyn, 24-29. ARDELL, Franklin O.: Keith's, Wash., Prospect, B'klyn, 24-29. AVERLING and Lloyd: Orph., Minneapolis; Orph., Winnipeg, 23-29. AVON Four: Lyric, Birmingham, May 1-3; Princess, Nashville, 4-6. BACHELOR Dinner: Orph., St. Paul; Maj., Chicago, 23-29. BAKER, Belle: Keith's, Phila., Shea's, Buffalo, 24-29. BAKER and Janis: Colonial, Erie, Pa., 24-29. BAIL, E.: Alhambra, N.Y.C., 24-29. BALL and West: Royal, N.Y.C.; Orph., B'klyn, 24-29. Bushwick, B'klyn, May 1-6. BALLET Divertissements: Colonial, N.Y.C.; Alhambra, N.Y.C., 24-29. BANKOFF and Gille: Orph., Salt Lake City; Orph., Denver, 23-29. BARABAN and Grohs: Bushwick, B'klyn; Keith's, Wash., 24-29. BARAT, Arthur, Co.: Orph., Chattanooga, 24-26; Grand Knoxville, 27-29. BARNES, Stuart: Orph., Mem-

phis; Orph., New Orleans, 23-29. BARRY, Lydia: Orph., Portland, Ore. BARRY, Mr. and Mrs. J.: Temple, Rochester; Royal, N.Y.C., May 1-6. BARTON, Sam: Orph., Minneapolis, 23-29. BEERS, Leo: Keith's, Boston, 24-29; Colonial, N.Y.C., May 1-6. BENNET, Murray: Orph., Winthrop, 23-29. BENT, Francis: Alhambra, N.Y.C., 24-29. BENNY and Woods: Orph., Stockton, 19-20; Orph., Fresno, 21-22. BERENFORD, Harry, Co.: Keith's, Columbus; Keith's, Dayton, 24-29; Keith's, Indianapolis, May 1-6. BERGEN, Alfred: Davis, Pittsburgh; Keith's, Wash., 24-29. BERGERE, Valerie: Maryland, Balto.; Shea's, Buffalo, 24-29; Shea's, Toronto, May 1-6. BERNARD, Sam, Co.: Orph., B'klyn; Bushwick, B'klyn, 24-29. BERNARD, and Phillips: Orph., New Orleans. BERRA, Mabel: Orph., Buffalo; Shea's, Toronto, 24-29; Keith's, Cleveland, May 1-6. BILFORD Trio: Keith's, Toledo, 24-29; Hippo, Youngstown, May 1-6. BLANCHE, Belle: Keith's, Phila., 24-29. BLOOM, Max, Co.: Forsythe, Atlanta, 24-29; Bijou, Savannah, May 1-3; Orph., Jacksonville, 4-6. BOB and Tip: Orph., Savannah, 20-22; Victoria, Charleston, 27-29. BONITA and Lew Hearn: Orph., Seattle. BOOTH and Leander: Grand Knoxville, 24-26; Orph., Chattanooga, 27-29; Princess, Nashville, May 1-3; Lyric, Birmingham, 4-6. BOWERS, Fred V.: Columbia, St. Louis; Orph., Portland, Ore., 23-29. BOYD, Stella: Grand Calvary, Can., 23-29. BRADLEY and Norris: Maryland, Balto. BRICE, Fannie: Orph., 'Frisco, 16-28. BRIDE Shop: Maj. Milwaukee; Maj., Chicago, 23-29. BRIERRE and King: Orph., Minneapolis, 23-29. BROOKS and Baldwin: Orph., 'Frisco, 23-29. BROWER, Walter: Keith's, Toledo; Keith's, Indianapolis, May 1-6. BROWN, George, Co.: Lyric, Birmingham, May 1-3; Princess, Nashville, 4-6. BROWN and Kilour: Victoria, Charleston, 24-26; Grand Knoxville, May 1-3; Orph., Chattanooga, 4-6. BRUCH, Fritz and Lucy: Colonial, Norfolk, 20-22. BUDD, Ruth: Keith's, Columbus; Keith's, Toledo, 24-29. BURKHARDT, Maurice: Temple, Rochester; Palace, Chicago, 23-29; Keith's, Indianapolis, May 1-6. BURLEY and Burley: Palace, Chicago; Columbia, St. Louis, 23-29. BURNHAM and Irwin: Hippo, Youngstown; Orph., London, Can., May 1-6. CAHILL, Marie: Orph., Winthrop, 23-29. CAITES Brothers: Keith's, Toledo; Keith's, Columbus, 24-29. CALVE, Mme.: Orph., Oakland, 23-29. CAMPBELL, Craig, Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 24-29. CAMPBELL, Misses: Maryland, Balto.; Keith's, Wash., 24-29; Prospect, B'klyn, May 1-6. CANTOR and Lee: Orph., Omaha; Orph., St. Paul, 23-29. CAPULICION, Chief: Bijou, Richmond, 20-22; Orph., Jacksonville, May 1-3; Bijou, Savannah, 4-6. CAPRICIOUS, Cupid: Orph., B'klyn. CARLETON'S, Two: Royal, N.Y.C. CARLISLE, Grace, and Jules Rower: Colonial, N.Y.C. CARLISLE and Roma: Colonial, N.Y.C., 17-22; Prospect, B'klyn, 24-29. CARR, Alexander, Co.: Orph., Minneapolis, 23-29. CARR, Eddie, Co.: Alhambra, N.Y.C. CARUS, Emma: Orph., Salt Lake City; Orph., Denver, 23-29. CASEY, Dan P.: Orph., Seattle; Orph., Portland, Ore., 23-29. CASEY, Kenneth: Prospect, B'klyn. CHALLON, Jean: Orph., St. Paul. CHEERBERT'S Marchionians: Orph., Winnipeg; Grand Calvary, 23-29. CICOLINI: Orph., Stockton, 19-20; Orph., Fresno, 21-22; Orph., Los Angeles, 23-29. CLARK, Harry: Bushwick,

MR. M. S. BENTHAM

PRESENTS

MURIEL WINDOW

"The Little Peacock of Vaudeville"

AT B. F. KEITH'S COLONIAL THEATRE, THIS WEEK

B'klyn. 24-29; Alhambra, N. Y.C. May 1-6.
CLARK, Wilfred. Co. Maj. Chgo.; Columbia, St. Louis, 23-29.
CLARK and Hamilton: Orph. Portland, Ore.; Orph. Seattle, 23-29.
CLARK and Verdi: Orph. Stockton, 19-20; Orph. Fresno, 21-22; Orph. Los Angeles, 23-29.
CLAUDINE and Scarlet: Forsythe, Atlanta, 17-22; Orph. Jacksonville, 24-26; Orph. Savannah, 27-29; Victoria, Charleston, May 1-3.
CLAYTON, Bessie: Keith's, Cleveland, 24-29; Davis, Pittsburgh, May 1-6.
CLIFF, Genevieve: Empress, Grand Rapids, 24-29; Keith's, Toledo, May 1-6.
CLIFTON, Herbert: Alhambra, N.Y.C.
CLIFTON and Fowler: Orph. Frisco, Orph. Sacramento, 24-25; Orph. Stockton, 26-27; Orph. Fresno, 28-29.
COAKLEY, Hanvey and Dunlevy: Hipp., Youngstown; Keith's, Dayton, 24-29.
COLLINS, Milt: Princess, Nashville, 20-22.
COLONIAL, Belle: Seven: Orph. Chattanooga, 27-29; Victoria, Charleston, May 1-3.
COMFORT and King: Keith's, Wash., Keith's, Phila., 24-29; Keith's, Boston, May 1-6.
CONANT, Caliste: Orph. Omaha; Orph. Kansas City, 23-29.
CONCHAS, Paul: Keith's, Cinl.; Keith's, Toledo, May 1-6.
CONLIN, Steele and Parks: Orph. Seattle; Orph. Portland, Ore., 23-29.
CONNELLY and Webb: Shea's, Buffalo; Shea's, Toronto, 24-29; Bushwick, B'klyn., May 1-6.
CONOLLY, Dolly, and Percy Wenrick: Keith's, Wash., May 1-6.
COOK, Olga: Orph. Salt Lake City, 23-29.
COOK and Lorens: Grand, Calgary, Can.; Orph. Seattle, 23-29.
COOPER, Harry Co.: Keith's, Wash., May 1-6.
CORELLI and Gillette: Orph. Omaha.
CRANBERRIES: Forsythe, Atlanta.
CRANE, Mr. and Mrs. Gardner: Prospect, B'klyn.
CRESSY, Will, and Blanche Dayne: Hipp., Youngstown; Keith's, Columbus, 24-29.
CUMINGHAM, Cecil: Temple, Detroit; Temple, Rochester, 24-29.
CURTIS, Julia: Orph. Montreal; Shea's, Buffalo, 24-29; Shea's, Toronto, May 1-6.
CUTLER, Albert: Forsythe, Atlanta, 24-29.
CYCLING Brunettes: Keith's, Cinl.
DALE, Violet: Keith's, Toledo; Maj. Chgo., 23-29.
DAILY, Vinnie: Orph. Frisco; Orph. Sacramento, 24-25; Orph. Stockton, 26-27; Orph. Fresno, 28-29.
DAMMERAL, George: Orph. Kansas City, 23-29.
DANIELS and Conrad: Royal, N.Y.C., 24-29.
DANIELS and Walters: Victoria, Charleston, May 1-3.
DATH Brothers: Colonial, N.Y.C.
DE VIB, George C.: Royal, N.Y.C., 24-29.
DE CISMERAS, Mme: Orph. St. Paul; Orph. Minneapolis, 23-29.
DE LASSIO: Temple, Detroit, May 1-6.
DE MACO, Jack and Kitty: Victoria, Charleston, May 1-6.
D. MONS, Six: Bushwick, B'klyn.; Keith's, Boston, May 1-6.
DE VALERIE, Lola: Keith's, Columbus, 24-29; Keith's, Toledo, May 1-6.
DE VINE and Williams: Princess, Nashville, 20-22; Grand, Knoxville, 24-26; Orph. Chattanooga, 27-29; Bijou, Richmond, May 1-3; Colonial, Norfolk, 4-6.
DE VOY, Emmett Co.: Orph. Minneapolis; Orph. St. Paul, 23-29.

DE VRIES, Henri: Orph. Frisco.
DESWALL, Olympia Co.: Garrison, Wilmington, Del.
DIAMOND and Grant: Orph. Portland, Ore.
DINEHART, Alan Co.: Maryland, Balto.; Colonial, N.Y.C., 24-29; Keith's, Wash., May 1-6.
DOCKSTADER, Lew: Keith's, Boston, 24-29.
DOULAN and Lehigh: Roanoke, Roanoke, Va., 27-29; Colonial, Norfolk, May 1-3; Bijou, Richmond, 4-6.
DOLLY Sisters: Prospect, B'klyn.; Bushwick, B'klyn., 24-29.
DONAGHUE and Stewart: Princess, Nashville, 20-22; Orph. Chattanooga, 24-26; Grand, Knoxville, 27-29; Forsythe, Atlanta, May 1-6.
DONG, Fong Gue and Haw: Orph. Frisco, 23-29.
DONOVAN and Lee: Orph. Portland, Ore.
DOOLEY, J. and E.: Hipp., Youngstown, 24-29; Empress, Grand Rapids, May 1-6.
DOOLEY, Ray: Orph. Stockton, 19-20; Orph. Fresno, 21-22; Orph. Los Angeles, 23-29.
DOOLEY and Rugel: Orph. B'klyn.; Bushwick, B'klyn., 24-29; Keith's, Phila., May 1-6.
DOOLEY and Sales: Royal, N.Y.C.; Shea's, Buffalo, 24-29; Shea's, Toronto, May 1-6.
DUDLEY, Trio: Maj. Chgo.; Maj., Milwaukee, 23-29.
DUFFY and Lorense: Temple, Detroit, 24-29.
DUGAN and Raymond: Orph. Salt Lake City; Orph. Denver, 23-29.
DUNBAR's Eight Royal Dragons: Lyric, Birmingham, 20-22; Forsythe, Atlanta, 24-29.
DUNBAR's Maryland Singers: Princess, Nashville, 20-22; Keith's, Louisville, 24-29; Keith's, Dayton, May 1-6.
DUPREE and Dupree: Orph. Salt Lake City; Orph. Denver, 23-29.
DUTTON's: Palace, Chgo., 23-29.
DYER, Faye, Trio: Palace, Chgo.
DYER, Hubert, Co.: Orph. Jacksonville, 20-22; Grand, Knoxville, 24-26; Orph. Chattanooga, 27-29; Princess, Nashville, May 1-3; Lyric, Birmingham, 4-6.
EARL, Florence, Co.: Bijou, Richmond, 20-22.
EDGE of the World: Columbia, St. Louis; Orph. Memphis, 23-29.
ELDON and Clifton: Colonial, Norfolk, 20-22; Roanoke, Roanoke, 24-26.
ELLIS and Williams: Alhambra, N.Y.C.
ELLIS and Bordon: Maryland, Balto.; Palace, Chgo., 23-29; Temple, Detroit, May 1-6.
EMBS and Alton: Orph. Seattle; Orph. Portland, Ore., 23-29.
EMERSONS, Three: Princess, Nashville, 20-22; Bijou, Savannah, May 1-3; Orph. Jacksonville, 4-6.
ESQUILLI Brothers: Victoria, Charleston, May 1-3; Bijou, Savannah, 4-6.
ERNE and Ernie: Orph. B'klyn.
EVANS, Charles E.: Bushwick, B'klyn., 24-29.
EVANS and Wilson: Prospect, B'klyn.
FAIRER Girls: Palace, Chgo.; Columbia, St. Louis, 23-29.
FABRELLI, Margaret: Keith's, Columbus.
FASHION Show: Colonial, Erie, Pa., 24-29.
FAYE, Elsie, and Boys: Bijou, Savannah, 20-22.
FISHE and Fallon: Colonial, Erie, Pa.
FISHER, Grace, Co.: Lyric, Birmingham, May 1-3; Princess, Nashville, 4-6.
FISKE, McDonough and Scott: Princess, Nashville, 24-26; Lyric, Birmingham, 27-29; Orph. Chattanooga, May 1-3; Grand, Knoxville, 4-6.
FITZGERALD and Marshall: Orph. Denver.
FITZGERALD, Bert: Prospect, B'klyn.; Royal, N.Y.C., 24-29.

FITZGERALD, Marie: Maj. Milwaukee; Keith's, Dayton, 24-29.
FITCHER, Charles E.: Orph. Chattanooga, 24-26; Grand, Knoxville, 27-29; Princess, Nashville, May 1-3; Lyric, Birmingham, 4-6.
FLOARTY, Frank: Maj. Chgo.
FORD and Hewitt: Colonial, Erie, Pa.; Keith's, Dayton, 24-29.
FOREST, Fire: Shea's, Buffalo, 24-29; Shea's, Toronto, May 1-6.
FORTY Winks: Grand, Calgary, Can.; Orph. Seattle, 23-29.
FOY, Eddie, and Family: Columbia, St. Louis; Maj. Milwaukee, 23-29.
FRANCIS, Adeline: Shea's, Buffalo; Shea's, Toronto, 24-29.
FRANKIN, Irene, and Bert Green: Colonial, N.Y.C.; Keith's, Boston, 24-29; Keith's, Phila., May 1-6.
FRENCH and Els: Keith's, Wash., 24-29.
GALLAGHER and Martin: Keith's, Indianapolis; Davis, Pittsburgh, 24-29.
GAUDSMITHS: Orph. B'klyn., 24-29.
GAUTIER's Toy Shop: Orph. St. Paul, 23-29.
GAXTON, William Co.: Keith's, Cinl., 24-29.
GEORGE, Edwin: Grand, Knoxville, 20-22; Bijou, Savannah, 24-26; Orph. Jacksonville, 27-29; Victoria, Charleston, May 1-3.
GERALDS, Musical: Orph. Winnipeg, 23-29.
GERMAINE, Herbert, Trio: Orph. Omaha, 23-29.
GILLINGWATER, Claude, Co.: Keith's, Wash.; Keith's, Phila., 24-29; Orph. B'klyn., May 1-6.
GRAND, Harry Co.: Lyric, Birmingham, 24-29; Forsythe, Atlanta, May 1-6.
GIRL in the Moon: Orph. Oakland; Orph. Frisco, 23-29.
GLOUSE, Augusta: Keith's, Louisville; Empress, Grand Rapids, 24-29.
GOMEZ Trio: Orph. Seattle; Orph. Portland, Ore., 23-29.
GORDON John R. Co.: Orph. Memphis; Orph. New Orleans, 23-29.
GORDONE, Robbie: Orph. Oakland, 23-29.
GOULD, Venita: Orph. Omaha, 23-29.
GRAPWIN, Charles, Co.: Orph. Kansas City; Empress, Grand Rapids, May 1-6.
GRAY Bee Ho Co.: Maj. Chgo., 23-29; Keith's, Cleveland, May 1-6.
GRAY, Mary: Orph. Minneapolis; Orph. St. Paul, 23-29.
GRAY, Roger: Keith's, Boston, 24-29; Keith's, Phila., May 1-6.
GRAZERS: Keith's, Boston; Bijou, Richmond, 20-22; Colonial, N.Y.C., 24-29.
GREEN, Harry, Co.: Orph. Los Angeles.
HALL, David, Co.: Victoria, Charleston, May 1-3.
HALLER and Hunter: Orph. Salt Lake City; Orph. Denver, 23-29.
HALLIGAN and Sikes: Maj. Milwaukee; Maj. Chgo., 23-29.
HANLON, Bert: Columbia, St. Louis; Maj. Milwaukee, 23-29; Keith's, Toledo, May 1-6.
HARRIS, Roy, Trombe: Keith's, Phila., 24-29.
HASKELL, Loney: Forsythe, Atlanta; Grand, Knoxville, 24-26; Orph. Chattanooga, 27-29; Prospect, B'klyn., May 1-6.
HAVEL, Arthur Co.: Maryland, Balto., 24-29.
HAWKINS, Lew: Keith's, Phila., May 1-6.
HAWTHORNE and Ingle: Keith's, Toledo, 24-29; Keith's, Dayton, May 1-6.
HAYDN, Borden and Haydn: Orph. Omaha, 23-29.
HAYES, Brent: Hipp., Youngstown, 24-29; Empress, Grand Rapids, May 1-6.
HEIDER, Ruby: Orph. Memphis; Orph. New Orleans, 23-29.
HENTLER, Herschel: Orph. Oakland, 23-29.
HERAS and Preston: Keith's, Indianapolis, 24-29.

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HERMAN, Al: Shea's, Toronto; Maryland, Balto., 24-26; Keith's, Boston, May 1-6.

HIGHEST Bidder: Keith's, Louisville, 24-29.

HINES, Harry: Orph., Salt Lake City, 23-29.

HODGE, Robert H., Co.: Keith's, Boston, May 1-6.

HOFFMAN, Gertrude, Co. in Sumner: Orph., Denver.

HOLMAN, Harry, Co.: Prospect, B'klyn.

HOLMES and Wells: Keith's, Louisville, 24-29; Grand Rapids, 24-29.

HOPKINS, Ethel: Columbia, St. Louis; Orph., Memphis, 23-29.

HOTTENT: Keith's, Wash.

HOWARD, Charles, Co.: Bushwick, B'klyn.; Alhambra, N.

Y.C., 24-29; Colonial, N.Y.

HOWARD, Harry: Keith's, Phila.

HOWARD, Joseph: Maj. Milwaukee; Orph., St. Louis, 23-29.

HOWARD, Kibbie and Herbert: Keith's, Columbus; Keith's, Cleveland, 24-29; Hip.

HOWELL, George, Co.: Orph., Oakland; Orph., Los Angeles, 23-29.

HUDLER, Stein and Phillips: Garrick, Wilmington, Del., 24-29.

HUFFORD and Chain: Orph., Denver.

HUNTING and Frances: Colonial, N.Y.C.

HURST, Brandon, Co.: Orph., St. Paul.

HYMER, John B., Co.: Keith's, Phila.; Keith's, Louisville, 24-29.

IDEAL: Orph., Memphis; Orph., New Orleans; Colonial, N.Y.C., May 1-6.

IMHOFF, Coan and Corone: Orph., B'klyn.; Colonial, N.Y.C., 24-29; Alhambra, N.Y.C., May 1-6.

INNES and Ryan: Maryland, Balto.; Garrick, Wilmington, Del., 24-29.

JARDON, Dorothy: Orph., Salt Lake City, 23-29.

JEROME and Carson: Colonial, Erie, Pa.

JONES, Johnny, Jolly: Orph., Salt Lake City, 23-29.

KAJIYMA: Keith's, Phila.; Maryland, Balto., 24-29.

KANE and Herman: Bushwick, B'klyn.

KARTELLI: Keith's, Columbus; Colonial, N.Y.C., 24-29; Keith's, Wash., May 1-6.

KATARO Troupe: Empress, Grand Rapids, May 1-6.

KATYAN Brothers: Royal, N.Y.C., 24-29.

KEANE, J. Warren: Hip., Youngstown.

KELLER and Weir: Keith's, Boston, 24-29.

KELLY and Wilder: Bushwick, B'klyn., 24-29; Keith's, Boston, May 1-6.

KELLY, Walter C.: Keith's, Phila., 24-29.

KELSO, Mr. and Mrs.: Keith's, Toledo.

KENNEDY, Joe: Grand Calgary, Can.; Orph., Seattle, 23-29.

KINO and Green: Maryland, Balto.

KERR and Weston: Keith's, Boston; Alhambra, N.Y.C., 24-29; Bushwick, B'klyn., May 1-6.

KETCHUM and Cheatum: Keith's, Phila., May 1-6.

KINGSBURY, Lillian, Co.: Orph., Los Angeles, 23-29.

KING, Maude: Keith's, Cleveland; Keith's, Columbus, 24-29; Keith's, Toledo, May 1-6.

KINGSBURY, Lillian, Co.: Orph., Los Angeles.

KIRK and Fogarty: Keith's, Columbus, 24-29; Keith's, Cleveland, May 1-6.

KITAMURA: Orph., Omaha, 23-29.

LEONARD, Eddie, Co.: Shea's, Buffalo.

LESTER and Maure: Bijou, Richmond, 20-22.

LEVI, Bert: Keith's, Indianapolis; Forsythe, Atlanta, 24-29; Orph., Jacksonville, May 1-3; Bijou, Savannah, 4-6.

LEWIS, Henry: Keith's, Columbus; Keith's, Phila., 24-29; Keith's, Louisville, May 1-6.

LEWIS, J. C. Jr., Co.: Grand, Calgary, Can., 23-29.

LIHONETI: Orph., Winnipeg; Grand, Calgary, 23-29.

LIGHTNER and Alexander: Lyric, Birmingham, 20-22.

LORRY, Tack Sam Co.: Orph., Montreal; Dominion, Ottawa, 24-29; Hip., Youngstown, May 1-6.

LUBOWSKA: Orph., Stockton, 10-20; Orph., Fresno, 21-22; Orph., Los Angeles, 23-29.

LUNETTE Sisters: Orph., Winnipeg, 23-29.

LUXANNE, Mlle., Co.: Grand, Calgary, Can.; Orph., Seattle, 23-29.

LYDELL and Higgins: Orph., Montreal, 24-29.

MACAULEY, Inez, Co.: Garrick, Wilmington, Del., 24-29.

MACK and Vincent: Grand, Knoxville, 20-22; Victoria, Charleston, May 1-3.

MACK and Walker: Palace, Chicago; Maj., Milwaukee, 23-29.

MACMILLAN Violet: Empress, Grand Rapids.

MAIDEN, Lew, and Gene Ford: Keith's, Indianapolis; Keith's, Louisville, 24-29.

MANG and Snyder: Orph., Minneapolis, 23-29.

MARIO and Duffy: Royal, N.Y.C., 24-29.

MARLOTTE, Harriet, Co.: Orph., Frisco, 23-29.

MARRIED Ladies' Club: Temple, Detroit, 24-29.

MARTINS, Flying: Keith's, Columbus, 24-29.

MARTINETTE and Sylvester: Orph., Chattanooga, 24-29.

MARK Brothers, Co.: Palace, Chicago, 23-29.

MARYLAND, Melody Maids: Roanoke, Roanoke, Va., 24-26.

MASON, Harry Lester: Shea's, Buffalo; Keith's, Cleveland, 24-29.

MASON and Murray: Orph., Frisco; Orph., Sacramento, 24-25; Orph., Stockton, 26-27; Orph., Fresno, 28-29.

McCLAUD and Carr: Grand, Calgary, Can.; Orph., Seattle, 23-29.

McCONNEL and Simpson: Temple, Hamilton, Can., May 1-6.

McCORMACK and Wallace: Orph., Kansas City.

McDEWITT, Billy: Orph., Omaha, 23-29.

McDEVITT, Kelly and Lucy: Columbia, St. Louis; Orph., Memphis, 23-29.

McFALLAN, Marie and Mary: Keith's, Toledo; Keith's, Cleveland, 24-29; Victoria, Charleston, May 1-3.

McINTYRE, Frank, Co.: Keith's, Boston; Alhambra, N.Y.C., 24-29.

McINTYRE and Heath: Keith's, Louisville; Keith's, Wash., 24-29.

McKAY and Ardine: Orph., B'klyn., 24-29.

McWATERS and Tyson: Orph., B'klyn.

MELROSE, Bert: Keith's, Dayton; Empress, Grand Rapids, 24-29.

MELVILLE, Mary: Maryland, Portland, Ore.

METROPOLITAN Dancers: Orph., St. Paul; Orph., Minneapolis, 23-29.

MILANO'S Four: Temple, Detroit, May 1-6.

MILES, Homer, Co.: Orph., Rochester, 24-29.

MILLER and Vincent: Temple, Rochester, 24-29.

MILTON, Walter C.: Orph., Omaha, 23-29.

MILTON and De Long Sisters: Orph., Toronto; Keith's, Phila., 24-29.

MIRANO Brothers: Orph., Omaha; Orph., Kansas City, 23-29.

MISLA, Olga, Trio: Orph., Omaha; Orph., St. Paul, 23-29.

MUNROE and Mack: Maryland, Balto.

MOORE and Hager: Forsythe, Atlanta, 17-22.

MOORE, O'Brien and McCormick: Orph., Kansas City, 23-29.

MORGAN Dancers: Keith's, Boston.

MORIN Sisters: Orph., Montreal.

MORRELL'S, B. Sextette: Orph., Montreal, 24-29.

MORRIS, William, Co.: Keith's, Indianapolis, 24-29.

MORRIS and Allen: Orph., St. Paul, 23-29.

MORTON, Ed.: Orph., Los Angeles.

MORTON and Glass: Keith's, Toledo, 24-29; Keith's, Columbus, May 1-6.

MORTON and Moore: Hip., Youngstown; Keith's, Cleveland, 24-29; Temple, Detroit, May 1-6.

MULLANE, Frank: Keith's, Wash.

NASH, George: Keith's, Phila., 24-29; Pittsburgh, 24-29; Keith's, Phila., May 1-6.

NATALIE Sisters: Orph., Denver.

NELSON, Nicholas, Troupe: Keith's, Phila., May 1-6.

NESBIT, Evelyn, and Jack Clifford: Orph., Memphis; Orph., New Orleans, 23-29.

NEWBOLD and Grubben: Keith's, Phila.; Maj., Chicago, 24-29.

NEW Producer: Keith's, Dayton, 24-29.

NICHOLS, Nellie: Forsythe, Atlanta; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.

NONETTE: Keith's, Phila., 24-29.

NORDSTROM, Francis: Bushwick, B'klyn.; Temple, Rochester, 24-29.

NORRIS, Marie: Forsythe, Atlanta, 24-29.

NORTH, Frank Co.: Princess, Nashville, 20-22; Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29; Forsythe, Atlanta, May 1-6.

NORTON and Lee: Keith's, Phila., May 1-6.

NOVELLES, Davis, Pittsburgh; Keith's, Columbus, May 1-6.

NTJENT, J. C. Co.: Temple, Rochester; Hip., Youngstown, 24-29; Keith's, Dayton, May 1-6.

NUSSERY Land: Orph., Montreal; Orph., Phila., 24-29.

OAKLAND Will, Co.: Orph., B'klyn., May 1-6.

OBERTA, Mlle., and Girls: Lyric, Hamilton, Can.

O'CONNELL, Nell: Orph., New Orleans.

ODIVA, Keith's, Louisville, 24-29; Keith's, Phila., May 1-6.

OHMANN, Chilton, Muncie, Orph., Oakland; Orph., Frisco, 23-29.

OLCOTT, Charles: Maj., Chicago, 23-29.

OLD Homestead Eight: Keith's, Cleveland; Maryland, Balto., 24-29.

OLIVER and Olin: Keith's, Toledo; Palace, Chicago, 23-29; Keith's, Columbus, May 1-6.

O'MEARAS, Gliding: Orph., B'klyn.

O'MEERS, Josie: Shea's, Buffalo; Shea's, Toronto, 24-29.

ON the Veranda: Princess, Nashville, 24-29; Lyric, Birmingham, May 1-3.

ORANGE Packers: Alhambra, N.Y.C.; Prospect, B'klyn., 24-29.

ORTH and Dooley: Keith's, Indianapolis; Keith's, Phila., 24-29; Keith's, Louisville, May 1-6.

OVERTONES: Orph., Winnipeg; Grand, Calgary, 23-29.

PADDEN, Sarah, Co.: Empress, Grand Rapids; Keith's, Toledo, 24-29; Colonial, Erie, Pa., May 1-6.

PAGE, Hack and Mack: Shea's, Toronto.

PAIFREY, Hall and Brown: Keith's, Boston; Royal, N.Y.C., May 1-6.

PAIMER, Gaston: Prospect, B'klyn., May 1-6.

PARILLA and Prabito: Orph., New Orleans; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.

PARISH and Pera: Alhambra, N.Y.C.; Keith's, Boston, 24-29.

PARRY, Charlotte, Co.: Alhambra, N.Y.C.

PASSION Play of Washington Square: Keith's, Columbus; Hip., Youngstown, 24-29; Keith's, Cleveland, May 1-6.

HENRY CHESTERFIELD

PRESENTS

"The Man Without a Country"

A Drama of American Patriotism (Based on the Famous Classic by Edward Everett Hale) By William Anthony McGuire

With WILLIAM D. CORBETT and CAST OF 12

Just Finished a Successful Week at B. F. KEITH'S PALACE, New York

Direction, FRANK EVANS

PASSION Play of Washington

Square (Western): Orph.

PAUL, Loran and Dobbs: Columbia, May 1-6.

PATTERSON, Burdella: Mary-

land, Balto.; Hipp., Youngs-

town, May 1-6.

PAYNE and Niemeyer: Temple,

Detroit; Temple, Rochester,

24-29; Keith's, Columbus,

May 1-6.

PETTICOATS: Alhambra, N.Y.

C.; Orph., B'klyn., 24-29;

Alhambra, N.Y.C., May 1-6.

PHILLIPS, Mr. and Mrs. Nor-

man: Shea's, Buffalo; Shea's,

Toronto, 24-29.

PIERLO and Schofield: Keith's,

Wash.; Bushwick, B'klyn., 24-

29.

PIETRO: Orph., Oakland;

Orph., Sacramento, 24-29;

Orph., Stockton, 26-27; Orph.,

Fresno, 28-29.

PILGER and Douglas: Keith's,

Wash.

PIFFAX and Paula: Orph.,

New Orleans.

POWDER and Canman: Hipp.,

Youngstown; Keith's, Cleve-

land, 24-29.

POZZELLI Sisters: Maryland,

Balto., May 1-6.

POWELL, Catharine: Orph.,

Oakland; Orph., Sacramento,

24-29; Orph., Stockton, 26-

27; Orph., Fresno, 28-29.

PRINROSE, Four: Alhambra,

N.Y.C.; Orph., B'klyn., 24-

29.

PRIETTE, William, Co.: Tem-

ple, Rochester.

QUINN and Lafferty: Temple,

Detroit, May 1-6.

QUIROGA: Orph., Portland,

Ore.

RED Heads: Orph., New Or-

leans.

REGEL, Dorothy, Co.: Colo-

nial, N.Y.C.; Keith's, Wash.,

24-29; Orph., B'klyn., May 1-

6.

REISSNER and Gores: Orph.,

St. Paul.

RHODES, Mack, Major: Maj.,

Chgo.; Maj., Milwaukee, 23-

29.

RICE, Andy: Orph., Frisco,

16-29.

RICE, Elmer and Tom:

Keith's, Phila.; Temple, De-

troit, 24-29.

RICHARDS, Great: Prospect,

B'klyn.

RICHMOND, Dorothy, Co.: Em-

press, Grand Rapids, May 1-

6.

RIGOLETTO Brothers: Alham-

bra, N.Y.C., 24-29; Bush-

wick, B'klyn., May 1-6.

RING, Julie, Co.: Orph., Salt

LAKESIDE, N.Y.C., 24-29;

Orph., Denver, 23-29.

RIVER of Souls: Orph., Kan-

sas City, 23-29.

ROCK, William and White:

Palace, Chgo.

RONAH, Ward and Farren:

Empress, Grand Rapids; Pal-

ace, Chgo., 23-29; Keith's,

Columbus, May 1-6.

ROODE, Claude, M.: Maryland,

Balto.

ROONEY and Bent: Prospect,

B'klyn., 24-29; Keith's, Wash.,

May 1-6.

ROVER, Al and Sister:

Keith's, Cleveland, 24-29.

ROWLAND, Adele: Maj., Mil-

waukee, 23-29.

ROY and Arthur: Forsythe, At-

lanta, May 1-6.

ROYE, Ruth: Maj., Chgo.;

Hipp., Youngstown, 24-29.

RUSSELL, Lillian: Keith's,

Cleveland.

RYAN and Lee: Keith's, Bos-

ton; Royal, N.Y.C., 24-29;

Colonial, Erie, Pa., May 1-6.

RYAN and Tierney: Alhambra,

N.Y.C.

SABINE and Bronner: Temple,

Rochester.

SABINE, Vera, Co.: Keith's,

Boston, 24-29; Alhambra, N.

Y.C., May 1-6.

SALE, Chie: Keith's, Cleve-

land; Keith's, Indianapolis,

24-29; Keith's, Cinl., May

1-6.

SALON Singers: Shea's, Buf-

falo, 24-29; Shea's, Toronto,

May 1-6.

ST. DENIS, Ruth, Co.: Orph.,

Frisco, 23-29.

SANSONE and Delilah: Orph.,

Jacksonville, 20-22; Forsythe,

Atlanta, 24-29; Bijou, Rich-

mond, May 1-3; Colonial, Nor-

folk, 4-6.

SANTLEY and Norton: Orph.,

Montreal.

SAVOY and Brennan: Royal,

N.Y.C.

SAWYER, Joan, Co.: Davis,

Pittsburgh.

SCHEFF, Fritz: Orph., Seat-

tle; Orph., Portland, Ore., 23-

29.

SCHRECK and Percival:

Keith's, Indianapolis; Keith's,

Louisville, 24-29.

SCOTT and Keane: Colonial,

Norfolk, 24-29; Bijou, Rich-

mond, 27-29.

SHELEY, Blossom: Temple,

Rochester.

SHARROCKS: Empress, Grand

Rapids, May 1-6.

SHATTUCK, Truly, and Marta

Golden: Keith's, Wash.,

24-29; Bushwick, B'klyn., 24-

29.

SHAW, Mary, Co.: Keith's,

Phila.; Keith's, Boston, 24-

29.

SHERMAN, Dan, Co.: Orph.,

Jacksonville, 20-22; Victoria,

Charleston, 24-29; Colonial,

Norfolk, May 1-3; Bijou,

Richmond, 4-6.

SHERMAN and Uttry: Keith's,

Cleveland, May 1-6.

SHIRLEY Sisters: Orph., Jack-

sonville, 20-22.

SHONE, Hermione, Co.: Colo-

nial, Norfolk, 20-22.

SIMMS, Willard, Co.: Orph.,

Stockton, 19-20; Orph., Fres-

no, 21-22; Orph., Oakland,

23-29.

SMALLEY, Ralph: Keith's,

Wash.; Keith's, Louisville,

24-29; Keith's, Cinl., May

1-6.

SMITH and Austin: Orph.,

Omaha; Keith's, Kansas City,

23-29; Keith's, Cleveland,

May 1-6.

SMITH, Irene and Bobby: Tem-

ple, Detroit, 24-29.

SNOW, Ray: Colonial, Erie,

Pa., 24-29.

SORRETTI and Antoinette:

Keith's, Toledo.

STANDISH, Jessie: Orph.,

Montreal, 24-29; Lyric, Ham-

ilton, May 1-6.

STANLEY, Allen: Keith's,

Dayton.

STANLEY, Stan, Trio: Bush-

wick, B'klyn.

STATUES: Orph., Kansas City;

STEADMAN, Al and Fanny:

Temple, Rochester; Keith's,

Indianapolis, 24-29.

STEVENS and Falk: Orph.,

Salt Lake City, 23-29.

STEWART and Donahue: Lyric,

Birmingham, 20-22.

STEWART Sisters, Three:

Orph., Montreal.

STONE and Haynes: Orph.,

Los Angeles.

STONE and Kallisz: Keith's,

Phila.

STRAFF, Valeska, Co.: Orph.,

Omaha, 23-29.

SVENALI, Grand, Calgary,

Cau., 23-29.

SU LTANAS: Orph., Los An-

geles.

SWIFT, Thomas, Co.: Empress,

Grand Rapids.

SYLVESTER and Vance: Hipp.,

Youngstown, 24-29.

TANGU Shows: Temple, Hamil-

ton, Can. Orph., Montreal,

24-29; Dominion, Ottawa,

May 1-6.

TAYLOR, Eva: Orph., B'klyn.,

24-29.

TAYLOR, Eva, Co.: Orph.,

Memphis, 23-29.

TELEPHONE Tangle: Keith's,

Cinl.

TIGHE, Harry, and Sylvia

Jason: Keith's, Cleveland;

TOLAN and Geneva: Palace,

Chgo.; Empress, Grand Rap-

ids, 24-29; Keith's, Toledo,

May 1-6.

TILFORD Co.: Royal, N.Y.C.,

24-29.

TOMBOYS, Two: Orph., Fris-

co; Orph., Oakland, 23-29.

TOMPKINS, Susan: Victoria,

Charleston, 27-29.

TOYE, Dorothy: Orph., Kansas

City; Orph., Winnipeg, 23-29.

TRAVELS, Dick: Palace, Chgo.

TRAVELS, Noel, Co.: Keith's,

Indianapolis; Shea's, Buffalo,

May 1-6.

TUCKER, Sophie: Temple, De-

troit, 24-29; Empress, Grand

Rapids, May 1-6.

TUSCANO Brothers: Orph.,

Minneapolis.

VALENTINE and Bell: Orph.,

Phila., 24-29.

VALMONT, Lucy, Co.: Bush-

wick, B'klyn., 24-29.

VAN and Schenck: Colonial,

Norfolk, 20-22; Maryland,

Balto., 24-29; Alhambra, N.

Y.C., May 1-6.

VANDERBILT and Moore:

Orph., Frisco; Orph., Sacra-

mento, 24-25; Orph., Stock-

ton, 26-27; Orph., Fresno, 28-

29.

VASCO: Colonial, N.Y.C.;

Orph., B'klyn., 24-29; Bush-

wick, B'klyn., May 1-6.

VINCENT, Claire, Co.: Maj.,

Milwaukee, 23-29.

WAKEFIELD, W. H.: Orph.,

Stockton, 19-20; Orph., Fres-

no, 21-22; Orph., Los Ange-

les, 23-29.

WARD and Faye: Keith's, In-

dianapolis, 24-29.

WARE, Helen, Co.: Maj.,

Chgo.; Columbia, St. Louis,

23-29.

WARING, Nelson: Keith's, Bos-

ton.

WARREN and Conly: Orph.,

Los Angeles.

WARREN and Templeton: Colo-

nial, N.Y.C.

WATKINS and Williams:

Orph., Jacksonville, 20-22;

Victoria, Charleston, 27-29.

WATSON Sisters: Grand, Cal-

gary, Can.; Orph., Seattle, 23-

29.

WEBER and Fields: Davis,

Pittsburgh.

WEEKS, Marion: Orph., B'klyn.,

24-29; Keith's, Wash., May

1-6.

WELCH, Ben: Shea's, Toronto,

24-29.

WELLS, Norworth and Moore:

Royal, N.Y.C., May 1-6.

WENYHOCH, Vesta and Ted-

dy: Temple, Detroit; Tem-

ple, Rochester, 24-29.

WERNER-Amoros Troupe: Gar-

rick, Wilmington, Del., 24-

29.

WHAT Happened to Ruth:

Royal, N.Y.C.

WHEATON, Anna, and Harry

Carroll: Alhambra, N.Y.C.,

Keith's, Wash., 24-29; Orph.,

B'klyn., May 1-6.

WHEELER, B. and B.: Lyric,

Hamilton, Can.

WHEELER, Bert, Co.: Orph.,

Salt Lake City, 23-29.

WHELAN, Albert: Temple,

Detroit; Temple, Rochester,

24-29; Keith's, Cinl., May 1-

6.

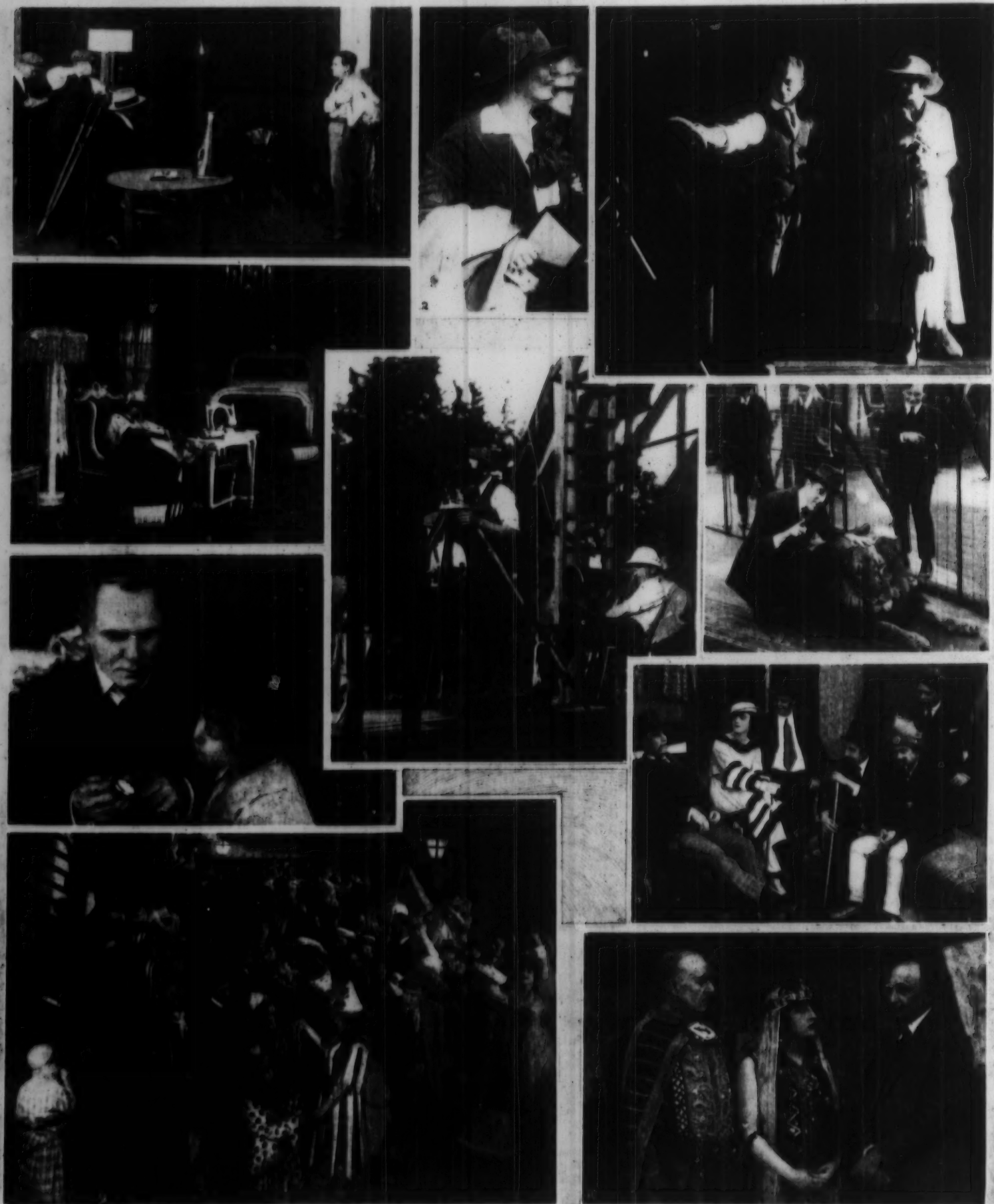
WHIFFEN, Thomas Mrs., Co.:

Temple, Rochester; Maj.,

Chgo., 23-29; Davis, Pitts-

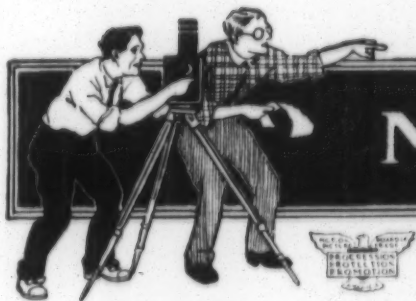
burgh, May 1-6.

AMONG THE FINE ARTS CRAFTSMEN



From Special Photographs for The Dramatic Mirror.

1. Wm. Christy Cabanne Directing Douglas Fairbanks and Bessie Love in new Fairbanks picture "THE BOUNCER." 2. Mary Alden of "Birth of a Nation" and other screen fame. 3. Joseph Aller, Superintendent of the Fine Arts factory, showing Norma Talmadge through his new plant. 4. Lillian Gish in Boudoir scene from "Lily and the Rose." 5. Allan Dwan directing a scene at Fine Arts Studio. 6. "Androcles and the Lion" brought up-to-date by D. W. Griffith. 7. Ralph Lewis teaching young George Stone how to tell time between scenes at the Fine Arts Studio. 8. Director Dillon skeptical, after a Hopper story. Left to right: DeWolf Hopper, Fay Tincher, Roy Somerville, Chester Withey, Max Davidson and Director Edward Dillon. 9. Scene from "A Child of the Paris Streets," with Mae Marsh and Tully Marshall in foreground. Directed by Lloyd Ingraham. 10. The Triangle President, Harry E. Aitkin with Sir Herbert Beerbohm Tree and Constance Collier.



MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908



COMMENT AND SUGGESTION

"TENDENCY OF THE TIMES"

By THEODORE OSBORN ELTONHEAD.

Too few of the present day producers and directors of the motion picture play realize that there is more than one form of expression which it may take. There appears to be a well developed tendency to confine the photo-dramatic art to this one form of expression only. A majority of scenario editors seem to have entered upon a vain search for that which is new, original, and unique in dramatic situation. The result is that the screen is overcrowded with mediocre pictures, based on the same old time-worn plots that have come down to us through the centuries, treated in a slightly different manner and dressed in modern clothes.

Their constant cry is originality, their constant achievement only the semblance of originality, for when their efforts are submitted to cold analysis it is found that the same basic plot, treated in the fashion of the times, was used by the popular writers of the stone age, and became the best seller of the year, when exposed to view, chiseled on the face of a cliff. This same plot has been used by writers down through the succeeding ages, and each and every person who has used it has honestly believed that he has found something new.

There are only a limited number of plots in existence in the world, that is basic plots; an Italian writer discovered thirty-eight, but Goethe could only find thirty-seven. It would seem, judging from present day tendencies of scenario editors, that they had all engaged in a mad search to find the thirty-eighth plot or situation which Goethe failed to discover.

It is as futile and as foolish to confine the motion picture play to one form of expression only, that of tense dramatic situation,—or as most of them are, apologies for tense dramatic situation, as it would be to endeavor to confine any of the other arts to one form of expression. Imagine with what derision the painter would be greeted who insisted that all painting should be confined to landscapes, or portraits, or marines! Imagine the temerity of the sculptor or the musician who should attempt to confine the development of those arts to one stipulated form of expression! Is there any more reason why the art of the photo-drama, even though it be new, should be confined to the one form, that of dramatic situation only?

In the early days of the moving picture, before the days of the five-reel feature, there was one man with a mind and an imagination big enough to realize that the photoplay could go beyond the realms of the drama. He produced a series of one-reel pictures that were classics, and which are as popular and profitable to-day as when they were first issued. They were not dramas, many

of them contained no plot, or even the semblance of a plot, but they were artistically told stories, with a big human appeal. Many of them were merely sketches, picturized incidents, but they told a story, a human story. With the advent of the feature picture this man, too, lost his perspective for a time and confined his efforts to the production of drama, or near drama only. His

THE MIRROR has received the following complaint from an actress whose record as a Broadway leading lady is sufficient guarantee that her criticism of motion picture direction is not entirely without reason or foundation. Possibly her experiences in the film field have not been pleasant; certainly she was not fortunate enough to gain her screen initiation under the direction of a DAVID



HELEN GREENE.
(Buffalo Times Syndicate.)

White Photo.

latest efforts, however, indicate that he is returning to his old form of endeavor,—giving up the search for drama, and substituting pictures.

There is the crux of the whole subject. To know and to realize what constitutes a picture. Recently we saw the most popular moving picture actress in the world in an offering that could have been made a good picture, but which, owing to its manner of treatment, became a ludicrous cheap melodrama at which a representative audience laughed in derision. Even the popularity of the charming young lady playing the star part could not blind the audience to the absurdity of the plot.

Three are distinct classifications into which the moving picture play may fall, the same as there are distinct classifications for the expression of any of the other arts. These classifications are not strict or absolute; there are innumerable combinations all depending on the creative powers of the writer.

"TO ACT OR NOT TO ACT"

middle of it his or her servant approached and said, "The milkman is at the door and wants the money for last week's deliveries?"

Can you imagine Booth or Barrett or Boucicault being interrupted, even during rehearsals, by a request from a property man for an order to buy four stage books?

Can you imagine a director in the midst of a scene, the scene entirely out of consecution, the story necessarily disjointed, rising to the supreme emotions and then stopping to O. K. a bill for raw stock?

Can you imagine at the same time a high strung artist in the throes of an hallucination, an illusion built up within him by means of a fertile brain and flexible temperament, fostering the illusion while the bill is being endorsed?

Can you imagine all these things—and then imagine the same director turning and saying, "Now, dearie, let's take that telephone scene over again and (aside to the cameraman)—"

"Got the focus, Pete?"

Pete: "Yaw."

"Ready, dearie, now; you're reading, telephone rings; 'Hello, is this Mrs. Kendricks?—this is Dr. Thorn; your husband is dead; he was struck by an auto'—drop the receiver and jump up, don't bother about your eyes, you can't convey the dreadfulness of the message with your face; move, grab yourself with your left hand—squeeze the receiver with your right and breathe heavy."

From the balcony of the studio comes the "rap-rap-rap" of the carpenter working on another set.

"Get a hard light behind that door, Oscar. I want Miss Upset to enter from there. Put those banks behind the camera and never mind the top light—Now, dearie, we're off this time. All set, Pete; can you get her knees in this? I want her to be perfectly happy before the 'phone rings, and want her to uncross her legs as the message comes. All ready, now!"

And Miss Upset is supposed to build an illusion amidst that confusion and Nor ACT WITH HER FACE, BUT DEPEND ON THE REVERSE TENSIONS OF THE HANDS TO CONVEY HORROR! I WONDER IF THE DIRECTOR EVER BELIEVES WHAT HE IS DICTATING TO THE PLAYER IS HAPPENING?

You cannot convey an emotion without feeling the emotion. You cannot construct an illusion in your mental self unless that illusion is slowly developed by a series of happenings, imaginary or actual. The fact that on the speaking stage you lead up to a climax by a series of incidents, consecutive and sensible, while on the screen you may be compelled to die in a scene before you even knew you were sick!

You enter a door days before you come to the door; leave a house before you enter it; pay no heed to the continuity of the story, then have your director place handcuffs and leg irons on your temperament, manacle your aspirations and put an Oregon boot on your dramatic expression by demanding exaggeration, only to have a reviewer say:

"THE LOCAL AND DETAIL WERE PERFECT, BUT MR. SO-AND-SO OVERACTED HIS ROLE AND MISS UPSET SEEMED UNABLE TO GRASP THE DIRECTOR'S IDEAS."

There should never be a technical error in a film. You can hire period experts, interior decorators and men who understand what atmosphere means far too reasonably to allow the director to concentrate on beautiful horizons, deep settings and little lighting effects, and then try to make his artists act to suit the surrounding scenery.

An artist sufficiently prominent to be starred and sufficiently prominent to attract offers of great salaries and countless bonuses, should be given unrestricted freedom with a part. No director, no matter how remarkable, can feel a role with the same enthusiasm and unctuousness that a player portraying the role can. Properly cast, a director's work almost ceases. The scenario and players properly selected, the scenic effects all arranged, a director's work should be a matter of routine and lights. UNLESS YOU WANT ACTORS TO ACT GO BACK TO THE DAYS WHEN A HEAVING BREAST DENOTED ANYTHING, FROM PAYING THE RENT TO LOSING THE OLD HOMESTEAD OR HEARING THAT THE FAMILY FORTUNE HAD BEEN SWIFT AWAY.

Film producers began drawing upon the stage because the public demanded more and better dramatic acting than it was getting,—so for goodness' sake, tell the director that he now has actors and actresses—LET THEM ACT.

JANE GRAY.

GRIFFITH. At any rate, her communication is published on its merit as an interesting article from the player's point of view.

EDITOR DRAMATIC MIRROR:

What I write herewith does not refer particularly to any individual or company with which I am or have been associated since coming into the silent field. It is aimed at a frailty in mankind that requires immediate attention, that calls for serious thought, pro and con, and is based on talks with numerous personages high in the standing in the profession of theatrics.

WHY DO THE REVIEWERS OF FILMS ATTACK THE WORK OF PLAYERS WHEN THE PLAYER IS SIMPLY ACTING UNDER A DIRECTOR'S RESTRAINT?

There you have the question boldly set forth. Why do you, Mr. Film Critic, refer to Mr. So-and-So as being poor in a role when Mr. So-and-So is wearing shackles on his temperament and talent to satisfy an unfeeling director?

By unfeeling, I do not mean that the average director has no feeling while directing, but infer that with his continual interruptions, his varied activities, his attention distributed between players, cameraman, property man and settings does not permit of his concentration—yet he tells the actor and actress just what to do!

Can you imagine the actor or actress portraying an emotional role if in the

CALIFORNIA'S CITY OF THE FINE ARTS

Birthplace of "The Birth of a Nation" and Other Motion-Picture Masterpieces—David Wark Griffith, Presiding Genius of the Studio Where Photo-Motion Miracles are Turned Out Like Clockwork and "All Is Merry as a Wedding Bell"

By MABEL CONDON.

It is mapped out into a city of its own, studio that occupies much ground-space on either side of Sunset Boulevard, at the location designated as "4500."

Speaking in Exposition vernacular, the big stage that somehow still retains its position in the center of various of the little white-trimmed brown houses that go to make up the studio, might be called the Court of the Universe. It is surrounded by the respective Palaces of Scenarios, Employment, Carpentry, Laboratory, Properties, Wardrobe, Manufacturers (of various studio equipment), Dressing-Rooms, Electrical Studios, Technical Research, and Star Preserves. The last mentioned is a cottage recently leased by the studio and where the merry De Wolf Hopper gambols at will among green-painted and the guests who always laze his dressing-room and where the care-free and festive Douglas Fairbanks wields the powder-laden rabbit-foot by way of making-up for a scene and tells Broadway memoirs for the guests that, alas, are always his.

The Food Products Building is the edifice to the right of the approach to the Scenario domain. No matter that this restaurant is conducted on the cafeteria plan, the common purpose of it and the Food Products was nearly similar.

As for the Tower of Jewels, "the big set," as that for "The Mother and the Law" is called, serves that purpose admirably, with its terraced walls and statuary rising hundreds of feet above the canvas which shields the ground portion of it from the gaze of the outer world. It is a wonderful set and never ceases to attract the curious attention of the hundreds who pass daily in street cars, sight-seeing buses and private cars.

The Avenue of Palms, so named from the one palm tree which guards the corner where first-aid to the out-of-gasoline motorists is given, might easily be called Automobile Row. Here, hood to hood, stand the cars of the elite of the Fine Arts Studio, the Glashes, the Marshes, the Franklins, the Talmadges, the Griffith Flat, the Cabanne Simplex, the Tully-Marshall seven-passenger and many, many others all go to make the Avenue of Palms one of interest to automobile salesmen.

Five stages, resting-spots where fig-trees and flowers grow unasked, foreign village streets which, sometime or other, had made for locations and atmosphere, these and many other show-places of the Studio of the Fine Arts all go toward making it just that:

The Studio of the Fine Arts

A veritable city by day, at night transforming itself into an attractive fairyland with thousands of Cooper Hewitt lights twinkling and flashing in the darkness. To those who have not had the opportunity of personally inspecting this monster plant, some idea of its magnitude may be learned from the fact that approximately ten thousand feet of exposed negative film stock emanates from there each week. Ten producers are on the jump from morning to night, when occasion requires continuing their work in what is technically known as the electric light studio. More than one hundred dressing rooms are required for the large number of players permanently employed, bringing the weekly pay roll up into very high figures.

Three large open air stages, in size, one, 60 by 100 feet; two, 70 by 100 feet; three, 50 by 100 feet, are used for the staging of interior scenes when the sunlight is available. The electric light studio, a recent addition to the plant, lies adjacent to one of the open air stages, its dimensions being 60 by 60, and 20 feet in height. So powerful is the generator of the electric light studio that when the occasion requires, which is very often the case, five electric light stages can be operated at the same time.

Immensity, however, is not the only feature of this great plant. For it was here that David Wark Griffith not only conceived, but staged a great majority of his present-day feature film productions. The most prominent of his efforts being "The Birth of a Nation," the first film drama ever playing to \$2 box-office prices; "The Escape," proclaimed by able critics a masterpiece, a picturization of Paul Armstrong's play of the same name; "Home, Sweet Home," the immortal film classic, and "The Avenging Conscience," which created such a furore in New York city and elsewhere wherever it was shown.

Costumes and "Props"

In attempting to describe the Griffith plant, a peep into the costume and wardrobe department will not be amiss, for here are kept thousands of costumes in the care of skillful modistes, who are also continually designing new garments for the Griffith Players to wear in scenes of feature plays. The property room is almost an entire plant in itself, for here are located hundreds and hundreds of "props," so arranged that they are accessible the moment required.

Although carpenters have been visible at this studio ever since its inception, almost two years ago, work has not stopped for them. At the present they are putting the finishing touches to an elegant new factory, where the film is developed, dried, printed, assembled, tested by means of projection,

canned, and in readiness to be shipped to the respective exchange or theater owner. In charge of the factory are competent chemists, proven photographic experts, under the supervision of C. W. Bitzer, acknowledged premier photographer. Mr. Bitzer also has under his control a number of cameramen, who are duly assigned to the photographing of the various film productions.

Then there is the scenario department, guided by Manager of Production Frank E. Woods, whose duty exclusively is to keep in constant touch with the literary market for material they believe suitable for filmization purposes. This department employs a number of literary students, who also conceive original scenarios.

Another interesting feature of the Fine Arts Film studio is "Automobile Row," directly facing the main entrances to the studio, for there are stationed the several cars of various construction, used to trans-

David Wark Griffith has been rightfully named "The Wizard of Motion Pictures." Among the countless number of men and women who have gone into this relatively new industry, none have made the progress in developing this wonder of the Twentieth Century reached by Mr. Griffith.

He stands out foremost, not only in development of the art itself, including the technical parts of the industry, but in the development of the players.

In the ability to detect latent dramatic talent in all sorts of persons, and then bringing out this talent, and developing it along the lines best suited for the natural characteristics of the players involved, Mr. Griffith is without a peer.

Mr. Griffith is never averse to receiving a suggestion from the members of his company; in fact, he encourages them in this practice. He possesses a wonderful insight into human nature, and in his powers of observation, he is as keen as the best

Roster of Fine Arts Players

WOMEN		COSGROVE, JACK	
ALDEN, MARY	BRUCE, KATE	DAVIDSON, MAX	DE GRASSE, SAM A.
CROWELL, JOSEPHINE	DE RUI, CARMEN	EAGLE EYE, WM.	FAIRBANKS, DOUGLAS
EDMUND, PEARL	GISE, DOROTHY	FREEMAN, WICK F.	GATE, HOWARD
GISE, LILLIAN	GIBBY, LILLIAN	HACKETT, DR. R. K.	HARLEY, EDWIN
GIBBY, OLGA	HARRIS, MILDRED	HARRON, ROBERT	HENNESSY, JOSEPH
LANGDON, LILLIAN	LEE, ALBERTA	HIGHT, WILBUR	HINCKLEY, WILLIAM
LEE, JENNIE	LOVE, BESSIE	HOPKINS, CLYDE	HOPPER, DE WOLF
MARSH, MAE	MARSH, MARGUERITE	LAWRENCE, W. E.	LAWRENCE, W. E.
MARSH, SEENA	O'CONNOR, LOTOLA	LAWRENCE, W. E.	LAWRENCE, W. E.
RADCLIFF, MARIE	RADCLIFF, VIOLET	LONG, WALTER	LOWERY, W. A.
TALMADGE, CONSTANCE	TALMADGE, NORMA	LUCAS, WILFRED	MARSHALL, TULLY
TINCHER, FAY	TONCHAY, KATE	MCCARTHY, J. P.	MOORE, OWEN
WILSON, MARGIE		O'SHEA, JAS.	PALLETTE, EUGENE
MEN		PACOT, ALFRED	PEARSON, GEORGE
AITKEN, SPOTTISWOODE	ANDERSON, R.	SEARS, A. D.	SINGLETON, JOSEPH
BENNETT, FRANK	BERANGER, GEORGE	STANLEY, MAXFIELD	STONE, GEORGE
BROWN, W. H.	BUTLER, FRED	TURNER, F. A.	WELLS, RAYMOND
CARPENTER, FRANCIS	CLIFTON, ELMER	WILSON, TOM	

MOVIES IN ZULULAND

Leo Gordon, a newcomer to the American stage and movies, tells of a true and amusing experience in Central Africa. Gordon accompanied the first moving picture enterprise into Zululand, with the object of obtaining a drama of real Zulu life in the proper surroundings. The outfit, over seventy strong, left Fort Edward in oxen-wagons (amidst the enthusiastic good wishes of the entire white population, eight in number), to take the picture which was to make Africa famous in the movie world.

It certainly was a picturesque outfit. The advance guard consisted of an old elephant hunter, who acted as guide and interpreter, and seven or eight Dutch prospectors. Then the three wagons, with their sixteen span of oxen, each accompanied by their drivers, who whirled their whips in such a fashion that every one speculated as to whose eye would be flicked out first. Wagon Number One carried the company; Number Two, general equipment, etc.; while the third carried the stores and presents for the chiefs, and the rear of the outfit was brought up by a native body-guard armed with spears and guns of long-forgotten ages. These warriors, marching with such heavenly expressions, would lead one to believe that 120 in the shade is just the right temperature for a thirty-mile march across the veldt. Needless to say, they never convinced the actors.

Many unpleasant things had to be put up with during the next few days, the awful heat and the weird insects which insisted on sleeping with one at night. The two ladies of the company stood it wonderfully (by the way, one of them is in America now with the "World," Miss Dorie Sawyer), but nevertheless every one was delighted when eventually a location was decided upon near a kraal consisting of about fifty indabas (native mud huts) and a population of about three hundred Zulus. It is interesting to note that the headman of this village had sixty-three wives, whose ages varied from thirteen to—let us spare the ladies! It was this chief and his warriors who were eventually bribed and threatened into becoming movie actors. Spears, shields, assegais, etc., were unearthed from the kraals (the Zulu only carries a slambang in peace times). With these weird implements they were to be photographed attacking the outfit on the following day. As Gordon was to be wounded and carried off by the savages, he spent an anxious evening watching our friend, Mr. Elephant Hunter, trying to persuade the warriors in their own lingo that it was not absolutely necessary for them to sharpen their spears or retin their arrows, his efforts only meeting with varying success.

Next morning everything was ready. "I wouldn't rehearse it," said Elephant Hunter. "Why?" asked the director. "Because they'll never do it twice alike." So they went right at it, and the fun commenced.

The chief had been told to attack the outfit at a given signal, and attack it he did! With blood-curdling yells, they hurled themselves upon the actors, for had not the great white chiefs armed them and told them to fight? Gordon received the first mad rush full in the chest, which landed him several yards away among the oxen in a most undignified position for a hero. Here a big Zulu, who evidently had misread his part, was under the impression that Gordon was not to be taken alive, and started to finish him with a club. At this juncture the actors lost their tempers, and a hand-to-hand struggle for existence resulted.

Had the cameraman panoramed, probably one of the finest five-mile races ever seen on the African veldt would have been registered, but he didn't. And, when developed, it showed fifty feet of what appeared to be the extermination of the white race, and two hundred feet of clear blue sky.



DAVID WARK GRIFFITH

David Wark Griffith, who created a sensation with his "Birth of a Nation," is a native of Kentucky. He began his public career as an actor in a Louisville stock company. Mr. Griffith also studied grand opera and developed a pleasing baritone voice. He became interested in motion pictures as a scenario writer and playing minor parts, but the technical side of the work fascinated him. This was with the Biograph Company, and in less than three years from his first entrance into the Biograph studio he was considered the most promising figure among American producers. His numerous innovations and his dramatic conception soon placed him in

foremost rank of motion picture makers.

Mr. Griffith was the first to use "close-ups" and "cutbacks." His principal work has been done for the Biograph and as supervising director for the Reliance and Majestic and for the present in the same capacity with the Fine Arts Film Company, affiliated with the Triangle programme, although devoting a great deal of his attention to his individual productions.

His list of personal feature pictures released under the trade-mark of "Griffith Features," include "The Single Standard," "Home, Sweet Home," "The Escape," "The Avenging Conscience," and "The Birth of a Nation."

port the players to distant locations to enact scenes for the pictures.

"The lot of many buildings" is what the Fine Arts Films studios are called by natives of Hollywood. From day to day, since the arrival of the Griffith organization in California, additions in the form of buildings have been made to the already stationed studio buildings. With the recent addition of the hundred new dressing rooms, the interior of the Griffith plant impresses one as a good sized village. With the list of players employed at this studio increasing daily, many of the nearby bungalows are occupied by the Griffith actresses and actors.

The Presiding Genius

An essay on the founder of an institution usually is very appropriate in an article of this description, therefore some words concerning the gentleman who made famous the plant in discussion.

trained police reporter on a Metropolitan daily.

Perhaps this is one of the reasons why the name Griffith stands so high in filmdom. In comparison to what the name of David Relasco stood for a few years ago. Recently a well-known metropolitan critic, after reviewing one of Mr. Griffith's productions, said:

"The word 'masterpiece' has been so indiscriminately applied that it has lost all its previous dignity, if not significance, and therefore some creator should endeavor to create a phrase or word to equal that of 'masterpiece.' In literal translation, that could be applied to Mr. Griffith's production, 'The Birth of a Nation.'"

In conclusion, thus has been outlined to the reader perhaps one of the largest moving picture organizations on the Pacific Coast, the home of Fine Arts Films features.

WILLIAM CHRISTY CABANNE

Producer of

Fine Arts Triangle Films



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CURRENT RELEASES—

"The Absentee" featuring Robert Edeson
 "The Failure" featuring John Emerson
 "The Lamb" starring Douglas Fairbanks
 "Daphne and the Pirate" starring Lillian Gish
 "The Martyrs of the Alamo" all star cast
 "Double Trouble" starring Douglas Fairbanks
 "Sold for Marriage" starring Lillian Gish
 "The Bouncer" starring Douglas Fairbanks

**FINE ARTS STUDIO
LOS ANGELES
CALIF.**

FINE ARTS FILMS TRIANGLE



LOYOLA O'CONNOR

Characters in Features Supervised
by D. W. Griffith



MARY H. O'CONNOR

Scenario Editor of Fine Arts, Author
and Adapter of Feature Productions

"Lily and the Rose," "Hoodoo Ann," "Child of the Paris
Streets," "Missing Links."

SEE ME ABOUT VILLA

William E. Wing

LATEST FINE ARTS OFFENSES:

"Sold for Marriage," with Lillian Gish
 "Casey at the Bat," with De Wolf Hopper



HETTIE GRAY BAKER

Scenario Staff

FINE ARTS TRIANGLE

LOS ANGELES

CALIFORNIA

A. G. GOSDEN

Releases
 "Don Quixote"
 "Sunshine Dad"
 "The Philanthropist"

Photographer

FINE ARTS TRIANGLE PLAYS

Fine Arts Studio

Under direction
of
 Edward Dillon

Los Angeles, California



ROY SOMERVILLE

Staff Author - Fine Arts

Recent Releases

"Acquitted" with Wilfred Lucas
 "The Children in the House" featuring
 Norma Talmadge
 "The Bouncer" starring Douglas Fairbanks

BERNARD McCONVILLE

STAFF AUTHOR TRIANGLE-FINE ARTS PLAYS

RELEASES

"Let Katy Do It" featuring Jane Grey and Tully Marshall
 "The Price of Power" featuring Orrin Johnson
 "Susan Rocks the Boat" featuring Dorothy Gish and Owen Moore
FORTHCOMING
 "Playmates" featuring Norma Talmadge and Ralph Lewis

FINE ARTS STUDIO

LOS ANGELES, CALIFORNIA

PERSONAL SKETCHES OF FINE ARTS PLAYERS AND DIRECTORS

ALLAN DWAN suggests filmdom's history while in the making. He was one of the first directors to be graduated from the scenario field. As a writer, he joined the Chicago Essanay Company in 1908. Two years later he joined the scenario department of the American Film Company in Chicago. It was from this department that he was chosen as director, and after some experience at the Chicago plant of this company took a company to Santa Barbara. Then began the popularity of the old "Flying A" quartette, which embraced Jack Kerrigan, Pauline Bush, Louise Lester, and Jack Richardson.

It was as the director of these four people that Mr. Dwan made his ability tell. He remained in this connection for almost three years, then went to the Famous Players Company in New York. "The Foundling" and "The Girl of Yesterday," with Mary Pickford; "The Straight Road," with Gladys Hanson and William F. Russell, and "Wildflower" and "The Pretty Sister of Jose," with Margaret Clark, were a few of his releases while with this company.

He came to the Fine Arts studio last Fall and went to New York to produce "Betty of Greystone," with Dorothy Gish

finest specimen of his wide collection of cigarette boxes. A value of more than \$8,000.00 has been placed on this box by Tiffany, of New York. "Fine Feathers" was another play in which Mr. Marshall received much mention. One year ago Mr. Marshall became a member of the Fine Arts Studio. Among his successful appearances there are those of "The Sable Lorecha," "Let Katy Do It," "Martha's Vindication," and "Streets of Paris."

Hettie Gray Baker

Hettie Gray Baker, of the Fine Arts scenario staff, was librarian of the County Law Library at Hartford, Conn., when inspired to try the experiment of writing a screen play. This was five years ago, and without any knowledge of photoplay technique, she worked industriously at script writing until an output was established for her one-reel and occasional two-reel offerings. The Selig Company provided her first market.

Mr. Rosworth, then connected with that company, liked her work and when he started a company of his own in 1913, sent for Miss Baker to act as his editor. She remained with the Rosworth Company until

4500 Sunset Boulevard, and which is the Triangle one of the Fine Arts. His first film experience was with the Lubin Los Angeles studio two and a half years ago, where he produced one and two-reel subjects. He then joined Mr. Griffith's forces and specialized on one and two-reel Majestic and Reliance pictures, until the Triangle formation brought the decree, "five reels only." That meant his first experience with the feature picture, and his list of releases to date testifies to his ability as a feature director.

"Little Meena's Romance" and "Susan Rocks the Boat," featuring Dorothy Gish and Owen Moore, are his current productions, with a Mae Marsh and Robert Harron features in preparation. Previous to film work, Mr. Powell was a member of the Chicago Tribune, was political reporter on the Los Angeles Express, and served as dramatic critic on various newspapers.

"Old Reliable" Lowery

William A. Lowery is one of the Griffith "reliables," having been affiliated with the latter's productions for two years. He made his first stage appearance with Richard Mansfield in "Julius Caesar" thirteen

unable comment to make: "There is no such thing as being written out. Every play I write suggests five others. It is an endless chain, with the anchor in the savings bank, and if the industry will only remain in its infancy for another five years we will all own bungalows in Hollywood!"

Wilfred Lucas, Artist

Wilfred Lucas is one of the Canadian Guard at the Fine Arts Studios. He is also one of its most valued and artistic stock members. His work is consistently good. It could not be otherwise, really, for Mr. Lucas is an artist whom it is always a pleasure to see. His work in "The Lily and the Rose" is remembered as one of the big recommendations for that picture. It was several years ago that Mr. Lucas became associated with the picture world. That was at the Biograph Studio, where he was engaged by Mr. Griffith to play leads and soon became a director. He also served in this capacity for the Keystone and one or two other prominent film companies, but eventually he reverted to the Griffith Company and is a pleasing member of the Fine Arts Studios. He made much of his big part in "Acquitted"



From Special Photographs for The Dramatic Mirror.

1. A "Still Man," Harry E. Pingman, Taking a Still. Left to Right: Erich Von Stroheim, Mary Alden, John Emerson, Fay Tincher, Bessie Love, Chester Withey. In Background: W. S. Wright, and C. S. Warrington of "Still Department." 2. Robert Harron Admiring a Pretty Gown May Marsh is Wearing for a Scene in "A Child of the Paris Streets." 3. Directors C. M. and S. A. Franklin, Ruth Handforth, Kate Toncray, Norma Talmadge, George Stone, and Millard Webb Doing the Social Thing. 4. "Douglas Fairbanks Elevating the Press." Left to Right: Carlyle Ellis, Roy Somerville, De Wolf Hopper, Wilfred Lucas, Bennie Ziedman, Douglas Fairbanks, Allan Dwan, and John Emerson. 5. Joseph Singleton, Director; William Christy Cabanne, and Douglas Fairbanks Discussing Scene from "The Bouncer." 6. Dorothy Gish and Chief of Fine Arts Camera Squad, Billy Ritzer.

and Owen Moore, and "The Habit of Happiness," with Douglas Fairbanks. "Jordan is a Hard Road" was a Gish-Campeau feature which illustrated well Mr. Dwan's individual technique of production, and "The Good Bad Man," with Douglas Fairbanks, is another current and worthy release. Mr. Dwan, by the way, is another of the Canadian Guard at the brown and white studio on Sunset Boulevard.

Tully Marshall—"That's All"

Tully Marshall is a name which enjoys popular favor. Its owner introduced it into public liking and the history of the stage in California a number of years ago, and later took it to New York, where it became synonymous with comedy success. As the editor in "The Stolen Story," Mr. Tully made his first New York "hit." He appeared for successive years in a number of Broadway's big successes. His interpretation of Joe Brooks in "Paid in Full" meant the awakening of many to the knowledge that Mr. Marshall was as great in straight dramatic parts as he was in those of a comedy vein. As a direct result of this knowledge, Clyde Fitch cast him for "Hansel and Gretel."

News of the success of this play's first night came to Clyde Fitch on his deathbed, and in gratitude to Mr. Marshall for his work in this production he willed him the

February, 1915, when she joined the scenario department of the Reliance-Majestic Studio, which is now known as that of Fine Arts. From writing scripts she has developed into an expert at acting, and is now known as the head of this department. Also she is known as a consistently cheerful and pleasant individual. To have the liking and friendship of Hettie Gray Baker is indeed an honor.

Wilbur Higby, Characters

Wilbur Higby, a valued character actor at the Fine Arts Studio, is seen to advantage in the recent releases, "Hoodoo Ann" and "The Missing Links." He has been a stock member of this Sunset Boulevard Studio for almost two years, and has played a wide variety of parts in that time. He made his theatrical debut twenty-three years ago with Robert Downing in a stock company in Grand Rapids, Mich. Mr. Higby's birthplace. After much stock and straight dramatic experience as leading man and later in character parts, Mr. Higby made his appearance in "The Bachelor's Honeymoon," his last upon the speaking stage. California and Mr. Griffith's studio meant his next and current engagement.

Paul Powell, Director

Paul Powell, as a director of originality and resources, ranks high at the studio at

years ago. Was later a member of Robert Mantell's company, and still later toured the country in Shakespearean repertoire with Charles B. Hanford. His first picture engagement was with the Selig Company seven years ago, after which he was a two-years favorite in the Burbank Stock company in Los Angeles. "The Lamb" and "The Philanthropist" are current releases in which he appears.

"Endless Chain" O'Connor

Mary H. O'Connor selected St. Patrick's Day two years ago to make her debut in the photoplay world. At that time she joined Rollin S. Sturgeon's Vitagraph staff at Santa Monica. When that department was transferred to Brooklyn, Miss O'Connor joined the Selig staff at Glendale, where she was referred to as "our scenario bureau." Later, as a free lance writer, she located at Santa Barbara and wrote a number of feature plays for the American company, notably the adaptations of "The Lure of the Mask" and "Infatuation."

Then came an offer from Frank E. Woods, of the Majestic-Reliance studio, and Miss O'Connor responded. She wrote a number of feature scripts in which Henry B. Walthall, the Gish Sisters, Robert Edeson, and Wilfred Lucas were featured. Miss O'Connor was one of the organizers of the Photoplay Authors' League, and she has this val-

and will be seen shortly in several pictures scheduled for early release. As a singer and later in dramatic work, Mr. Lucas made a reputable stage name for himself.

"Our Own" John Emerson

John Emerson will probably be best known hereafter as the director of "Macbeth" with Sir Herbert Beerbaum Tree. This is an achievement which reflects distinct credit upon Mr. Emerson, who takes the honor lightly and is apt to inquire "But did you see 'His Picture in the Papers,' or 'Old Heidelberg?'" Both of these are recent Fine Arts releases of Director Emerson's. He also starred in "The Flying Torpedo," "The Conspiracy" (Famous Players), and "A Bachelor's Romance."

As an actor on the legitimate stage Mr. Emerson made a name for himself in unique light-comedy roles. He formed his present connection, that of Fine Arts director, one year ago and has favorably established himself in screendom within that time.

Raymond Wells, "Roman"

Raymond Wells is an unassuming but important member of the Fine Arts Studio force. It is Mr. Wells who is overseeing rehearsals for the gigantic outdoor presentation of "Julius Caesar," to be presented in May in Hollywood Canyon, just outside of Hollywood.



WILFRED LUCAS

Fine Arts Triangle Star

RECENT RELEASES

"The Lily and the Rose"

"Acquitted"

FINE ARTS STUDIO

LOS ANGELES, CALIFORNIA

John Emerson

PRODUCER

Current Releases

"Macbeth" with Sir Herbert Beer-bohm-Tree

"His Picture in the Papers" with Douglas Fairbanks.

"Old Heidelberg" with Dorothy Gish

Starred in

"The Flying Torpedo"

"The Conspiracy"

"A Bachelor's Romance"

Address: LAMBS CLUB, New York

ALLAN DWAN

PRODUCER

Fine Arts Triangle Plays

Current Releases

"Jordan is a Hard Road," with Dorothy Gish and Frank Campeau.

"Betty of Greystone," with Dorothy Gish and Owen Moore.

"The Habit of Happiness," with Douglas Fairbanks.

"The Good Bad-Man," with Douglas Fairbanks.

Fine Arts Studio, Los Angeles California

LLOYD INGRAHAM

PRODUCER

FINE ARTS TRIANGLE PLAYS

CURRENT RELEASES

"Hoodoo Ann," with Robert Harron and Mae Marsh

"The Fox Woman," with Seena Owen

"A Child of the Paris Streets" with Mae Marsh and Robert Harron

"The Sable Larcha," with Tully Marshall and Thomas Jefferson

"The Missing Links," with Norma Talmadge and Robert Harron

In Preparation—De Wolf Hopper in "Casey at the Bat"

Fine Arts Studio

Los Angeles, California

"WHO'S WHO AND WHY'S WHAT"

"Spec" Woods Explains the Triple Entente of the Griffith's, Fine Arts and Reliance Cos.

Frank E. Woods had just returned from San Francisco. He had been gone two days. His traveling bag stood under the window beside his desk; it had been dropped there on Mr. Woods' early arrival at the studio. Above it, suspended from a hanger, was his duster and straw hat.

Rumor had it that the trip to San Francisco had to do with the looking over of a studio site offered by the San Francisco Chamber of Commerce. Maybe it did—or maybe it didn't. Anyway, that was the current rumor of that day. A new rumor dawned with every new day in the world of film making—and Mr. Woods' comment was that San Francisco "forgot to fog" while he was there. So that settled that.

The general manager of David W. Griffith's interests offered enlightenment on the confusion in the popular mind which exists regarding the "Who's Who," also the "Why," of the Fine Arts studio.

There are three distinct departments which go to produce the output from this studio, Mr. Woods began the explanation which will be a matter of news to many. These three departments comprise that of David W. Griffith, that of the Fine Arts, and that of the Reliance.

"The plant is rightly called that of Mr. Griffith, for it is here that he creates the distinctive pictures that bear his trademark. 'The Birth of a Nation' does that—but you have seen it on no other picture since the making of that one. 'The Mother and the Law' will bear the Griffith trademark; it will have taken a year in the making. So you see the Griffith output is but an average of one picture a year, and Mr. Griffith himself shapes the play and personally directs the actors in the rehearsing and filming of every scene.

Of the Fine Arts Corporation, Mr. Griffith is vice-president and director general. This corporation releases one five-reel photoplay each week for the Triangle service. For the making of these features, there is a staff of directors which ranks at the very top of the profession—William Christy Cabanne, Allan Dwan, John Emerson, Lloyd Ingraham, Edward Dillon, Paul Powell, and C. M. and S. A. Franklin. Several of these men have had their training under Mr. Griffith, and are imbued with his spirit and are grounded in his technique.

To each of the Fine Arts five-reel pictures, Mr. Griffith gives a measure of supervision both before and after they are filmed. But it is the policy of the organization to give to the individual directors the fullest possible freedom to work out their own artistic salvation. It is 'up to them' individually, and when one of these features is called a 'Griffith picture,' it is a misnomer. The Fine Arts directors are selected on merit and because they are deemed qualified to maintain the highest existing standards of the photo-drama. As opportunity is given them to express themselves freely in their work, a production made by one could not be mistaken for that of any other one of the Fine Arts directors.

"Thus the term, 'a Griffith director' is quite as significant as the often misunderstood 'Supervised by David W. Griffith.' For, while this supervision is actual, both before and after the filming of a picture, it is the director whose production it really is.

The third division of this studio is that of the Reliance Company. It is an individual producing corporation of which the Sir Herbert Beerbohm Tree production of 'Macbeth' is the most recent output. The Reliance is the oldest of the three companies which go to make up the Fine Arts Studio, and shares with the Fine Arts Company a general supervision by Mr. Griffith.

"It should be obvious, I think, that no one individual can watch every detail of so large a volume of production, and that intricate administrative machinery is required to keep such a triple organization as this spinning along at high speed without interference or a lowering of standards.

"Many departments naturally dovetail or overlap. There is no duplication of mechanical divisions; such things as costumes are all under one roof, and the various stages are common possessions. Properties, for the most part, come from a common store and the players are largely interchangeable, though under centralized control.

"Efficiency and economy of administration has thus been carried to a high degree in studios like this. Such large consolidations of production make this possible despite the great sums of money required to make a modern feature picture of the first class. These lavish expenditures have given rise to a great cry of wastefulness in film production, but elaborate and costly photoplay is made possible and profitable by the centralizing of large production in bulk in just such institutions as ours."

Concerning "Spectator" Himself

Thus Frank E. Woods detailed the "Who's Who," also the "Why," of the actual and inner workings of the Fine Arts Studio. But being Frank E. Woods, and the general manager of this studio, he made no mention of the fact that, in this capacity, he supervises every department and his is the say regarding its every activity.

From the buying of a script to its completed production and its projection in the studio theater, he is actively interested. And he is the potentate whose approval is necessary to the placing of a new member in studio stock. He is the very personal and

active representative for Mr. Griffith, and this responsibility adds itself to the others which go toward making his office one of supreme importance.

Mr. Woods will long be remembered for his work, or it could be termed "uplift," during the time he played the role of Spectator on THE NEW YORK DRAMATIC MIRROR staff. His editorials, though prophetic at the time, have become verified since then in numberless instances. In fact, Frank E. Woods, as Spectator, was the first one to publish in any newspaper in the world an honest-to-goodness review of a motion picture drama. Eventually, he worked the department up to such recognition that people would anticipate with anxiety the next issue of THE MIRROR to see what the Spectator had to say and the films he reviewed.

However, after establishing the Motion Picture Department of THE MIRROR, Mr. Woods resigned in order to assume a directorship with the Kinemacolor Company. Mr. Woods toured to California with the Kinemacolor Company and remained with them for about eight months. He then returned to New York, and at that time the Biograph and Klaw and Erlanger feature combination was effected, of which Mr. Woods was made scenario editor.

"Casey at the Bat" to the screen public. Mr. Ingraham was the director chosen to put on this production. This is the picture he is engaged with at present.

Alfred D. Sears, "Heavy"

Alfred D. Sears, big, athletic, good-looking, and smiling, is a foremost member of the optimistic colony at the Fine Arts Studio. They call him "the villain of the film"; in many of the Fine Arts releases he is that, but the qualification "of the film" limits his villainous qualities to this make-believe exploitation of them.

One would guess, somehow, that Mr. Sears was a singer. He was a member of "The Prince of Pilsen" company and soloist in "The Chocolate Soldier." A bad cold, caught while in the latter production, halted his operatic career, and he then went into stock. To his lot fell the role of "heavy." Later, his natural qualities made him popular as a leading man, but this honor was short-lived, as his coming to the Fine Arts Studio, more than a year ago, again put him in the class of "heavy." He worked in "The Birth of a Nation," and the latest of his current releases are "The Bouncer" and "Sold in Marriage."

"The Franklin Brothers"

"The Franklin Brothers" is the term applied to them at the Fine Arts Studio. It is rightfully theirs. Chester M. Franklin is the elder brother. He was born in San Francisco in 1890, blossomed into a cartoonist for a number of the Western newspapers and magazines, was engaged by the

Fine Arts Company for the cast of "Jordan is a Hard Road," in support of Dorothy Gish and Frank Campeau. His work is one of the many good points of the coming Cabanne-Fairbanks release, "The Bouncer."

Chester Withey, Actor-Author

Chester Withey is one of the clever people over at the Fine Arts Studio. He came as author and remained as author-actor. He adapted "Don Quixote" from the Cervantes classic, and had an important part in this De Wolf Hopper picture. "Sunshine Dad" came from the pen of Mr. Withey, and he also had a telling part in this production. Were a prophecy to be made, it undoubtedly would be a prediction of special success for Mr. Withey both as an author and screen actor. He knows the importance of good picture material, and, what is more, is able to write it. That, combined with his interpretative talent, would make him a valued asset to any company.

Bernard McConville, Author

Bernard McConville, the Western reporter and magazine writer, engaged to write scenarios for the D. W. Griffith Fine Art Films, was associated for years with John S. McQuarrie, author of the "California's Mission Play." Was a special writer for the Los Angeles Times and Examiner. Wrote numerous short stories for John McQuarrie's West Coast Magazine, among them a detective series, "Tales of a Lapidary Shop," and the Spanish Californian romances, "En Roscoda," "Wanted a Vaquero," "Marrying Felipe," and other tales of the West. Contributed also to Overland Monthly, Out West, and other magazines.

Wrote the libretto in English of the three-act Indian grand opera, "Atala," composed by Henri Schoenfeld, the noted composer of the American prize Symphony, the Lillian Nordica song prize, and other famous compositions.

As a reporter, Mr. McConville experienced a broad variety of adventures, which he now finds readily adaptable to moving picture plays. He believes that melodrama touched with human sentiment is the basis of the photo-dramatic art.

Roy Somerville—Staff Author

Formerly newspaperman, editor, actor, and magazine writer, he joined the Fine Arts' scenario department last November. In the fiction world his short stories created the lovable character, "Kid Ryan," and the whimsical philosopher, "Old Blue-nose," while his humorous series of "Devil Chute," put that mining camp on the literary map.

Through collaboration with the late John Bunney, and with Irvin Cobb in the "Little Mister Fister" series, he became interested in motion picture work. Since his connection with the Fine Arts, his pictorialization of "Acquitted" has proven a notable success; two original photoplays, "The Children in the House," and "In Search of the Only Girl," will be released during the coming month, and several others are in the course of production.

Loyola O'Connor, Actress

Loyola O'Connor was born in St. Paul, Minn. Brought up in Portland, Ore. Educated at the Convent of the Holy Name.

Her first stage experience was with Joseph R. Grismer's repertoire company, which included Harry and Edgar Davenport, William A. Brady, Sara Stevens, Phoebe Davis, and Tom Wise. Played stock in Seattle, San Francisco, and Portland. Next was leading support for Frederick Warde and Frank Mayo.

Then created the character part in "Way Down East," which she played for seven years. Going from that to the K. and E. management, playing the Mother in "Ben-Hur" for three years and Aunt Jane in "Rebecca of Sunnybrook Farm" for two years.

Miss O'Connor went into pictures in 1913, joining the Vitaphone at Santa Monica, remaining there in stock for one and a half years. For the past six months has played in feature productions at Lasky's, Famous Players, and Majestic-Reliance. She created the part of the Aunt in "The Lily and the Rose" at the Fine Arts Films studio, and is prominent in support of Mae Marsh in "Hoodoo Anne."

William Christy Cabanne

William Christy Cabanne's association with D. W. Griffith interests dates back several years to the old Biograph studio, where he first was a member of the producing company and later was given a directorship. He has been referred to on many occasions as the "Griffith protégé." He possesses to a greater degree perhaps than any others of those associated with Mr. Griffith in direction, a knowledge of the importance of the quality "different." This is the quality which has distinguished Griffith productions; it also marks the productions of Mr. Cabanne.

In putting into practice this knowledge, however, Mr. Cabanne has always combined originality in the working out of his stories. He has been called "the impressionist director," because he portrays with a bold, broad sweep, which carries with it strength and power. These last two qualities particularly qualify a Cabanne production. He came to California two years ago and has made notable progress since that time. His schedule of feature releases for the last year is a notable one. He directed Douglas Fairbanks in three of his appearances, and will continue to have this comedy star under his direction.



BENNIE ZIEDMAN

The Publicity Chief at Fine Arts Studio

PAUL POWELL

The Fine Arts Director

FRANK E. WOODS

At His Desk at Fine Arts Studio

He remained with the K. and E. Biograph combination until Mr. Griffith became director-in-general of the Reliance and Majestic Mutual companies, for which he was engaged by Mr. Griffith as editor of the scenario department. Since then, by a sort of natural evolution, he has assumed the varied duties of studio manager.

Ralph and Vera Lewis

Ralph and Vera Lewis are two members of the big cast that the public will see in the Griffith big production "The Mother and the Law." Ralph Lewis will always be remembered and praised for his splendid work as Stoneman in "The Birth of a Nation." It was a masterly interpretation and one that pleased in its every detail. This, however, is only one of the many fine characterizations in which Mr. Lewis has appeared with special credit to himself and to whatever the production. "The Avenging Conscience" and "The Escape" furnished him big parts, and an early appearance will be that of Mr. Lewis as Banquo in "Macbeth."

Vera Lewis toured the country with her husband in repertoire, stock, straight dramatic work and vaudeville for a number of years. Together they joined the picture world via the Reliance Company two years ago. As Mrs. Roberts in "The Price of Power," Miss Van Der Veer in "Cross Currents," and Extravagance in "The Absentee," Vera Lewis is seen in a strong portrayal of these roles. Both are valuable members of Mr. Griffith's organization.

Leisurely Lloyd Ingraham

Lloyd Ingraham is a director who accomplishes much without seemingly ever worrying. Always composed, never suggestive of the American quality "rush," he makes an enviable time record in the making of a production without sacrificing any artistic value to the demon speed. Mr. Ingraham began work as a director for the Essanay Company and after considerable experience there and with other well-known companies, was engaged by Mr. Griffith. A specialty performance at Coney Island when he was nine years old marked Mr. Ingraham's theatrical debut. Later repertoire, stock and dramatic work throughout the country, both as actor and director, was his experience. He has a large number of Fine Arts studio releases to his credit, and when it was decided to give De Wolf Hopper in

Keystone Film Company, thence to the Sterling, and a year ago came to the Fine Arts Studio. He and his brother were engaged to produce juvenile pictures under the Majestic brand.

Sydney A. Franklin is three years younger than his brother, San Francisco was also his birthplace. In 1911 the Selig West Coast Studio afforded him a film appearance, and, after two years with this company, he went with Mr. Bosworth to the latter's company. With his brother he was welcomed to the directors' staff of the five-reel pictures which came into weekly being at the Fine Arts Studio with the forming of the Triangle. Since then they have directed many of this company's big successes, and have Norma Talmadge as their particular star.

Capable Edward Dillon

Edward Dillon for the last several months has made a big name for himself as producer of light-comedy pictures at the Fine Arts Studio. De Wolf Hopper has been under his direction in his various pictures, and the result has placed Mr. Dillon very high in the ranks of comedy directors. His first picture connection was with the Biograph Company in the Mary Pickford picture, "The Little Teacher," directed by D. W. Griffith. Mr. Dillon was comedy lead and thereafter was in constant demand at this studio in this line of work. Shortly after he was given the opportunity to direct the Biograph comedy company, and when Mr. Griffith affiliated with the Mutual Mr. Dillon was also given a place with this organization.

Two years after he came out to the Los Angeles Reliance-Majestic studio, and when the "five reels only" edict went into effect recently he was retained as one of the directors selected to produce pictures for the Triangle programme. He had much active experience on the stage before his picture affiliation, and in all is one of the most capable directors the screen has to-day.

Joe. E. Singleton, Australian

Joe. E. Singleton is an Australian and made a name for himself in both Australia and England. In 1904 he came to America in stock and vaudeville, and two years after had his first picture engagement with the Lasky company. He spent nine months as featured lead with the American "Flying A" Studios, and was then engaged by the



EDWARD DILLON

PRODUCER

FINE ARTS TRIANGLE PLAYS

RELEASES

"Don Quixote"—Starring De Wolf Hopper. "Sunshine Dad"—Starring De Wolf Hopper.
"The Philanthropist"—Starring De Wolf Hopper.

Fine Arts Studio

Los Angeles, California

MILLARD WEBB, Assistant Director

FRANK GOOD, Photographer

C.M.&S.A. FRANKLIN

CO-PRODUCERS

FINE ARTS TRIANGLE PLAYS

CURRENT RELEASES—

"Let Katie Do It" with Jane Grey and Tully Marshall

"Martha's Vindication" with Norma Talmadge, Tully Marshall, Seena Owen and Ralph Lewis

"The Children in the House" with Norma Talmadge, William Hinckley and Eugene Pallette

Fine Arts children players appear in above plays

In preparation—"Playmates" with Norma Talmadge, Ralph Lewis and Eugene Pallette

FINE ARTS STUDIO

LOS ANGELES, CALIFORNIA

With EDWARD DILLON



CHESTER WITHEY

Author and appearing in

Fine Arts Triangle Plays

RELEASES

Adapted "Don Quixote," from Cervantes classic. "Sunshine Dad." "The Philanthropist."

Fine Arts Studio

Los Angeles, California

WILLIAM E. LOWERY

Appearing in

FINE ARTS TRIANGLE PLAYS

Current Releases

"The Lamb"

"The Philanthropist"

LOS ANGELES, CALIFORNIA



Joseph E. Singleton

FINE ARTS TRIANGLE PLAYS

Current Releases

"Jordan is a Hard Road"

"The Bouncer"

FINE ARTS STUDIO

LOS ANGELES

CALIFORNIA



RAYMOND WELLS

FINE ARTS TRIANGLE PLAYS

LOS ANGELES

WILBUR HIGBY

FINE ARTS TRIANGLE

Recent Releases

"Hoodoo Ann" "The Missing Links"

LOS ANGELES, CALIFORNIA

ALCAZAR FILM FEATURE!

"The Unwritten Law" Selected to Succeed
"The Birth of a Nation" in Frisco

SAN FRANCISCO (Special).—Messrs. Belasco and Davis reviewed Beatrice Michelena in Edwin Milton Royle's "The Unwritten Law" at the projecting room of the California Motion Picture Corporation at San Rafael. As a result of this showing, this latest "California" release of "Better Than Programme" features will be shown at the Alcazar Theater in San Francisco at advanced prices during the week beginning April 17.

The popularity of Beatrice Michelena, together with her wonderful emotional acting in this picture, is in a very large measure responsible for the Alcazar's eagerness to book "The Unwritten Law." Previous Michelena features have always played to capacity when shown in San Francisco. "Salome Jane" established the highest record at the Portola, and "Mignon" achieved a similar distinction at the Tivoli. Alexander E. Beyfuss, general manager of the "California" company, is quoted as saying:

"Our company considers the placing of 'The Unwritten Law' in the Alcazar Theater one of the highest compliments that could be paid to any production. The exclusiveness of this house is indicated by the fact that 'The Birth of a Nation' is the only picture that has previously been accepted by the management, although practically every other big feature has endeavored to get a booking here."

A. D.

Sears Fine Arts Triangle Plays

Current Releases

"Sold for Marriage"
"Daphne and the Pirate"
"The Lost House"
"The Failure"
"The Martyrs of the Alamo"
"The Penitentes"
"The Bouncer"

Fine Arts Studio, Los Angeles, Cal.



PACIFIC COAST NEWS

BY MABEL CONDON

Adolph Zukor arrived in Los Angeles, April 10, and immediately went into conference with Harry E. Altlin, Banker Smithers, of New York, and Samuel Goldfish.

Ruth Stonehouse, one of the daintiest and prettiest girls in filmland, has joined the Los Angeles colony in her role of Peg in the Universal serial, "Peg o' the Ring." She takes the place of Grace Cunard in this part, and the serial is going merrily on in its making.

Voila Smith, another of filmland's girls who can easily be counted as one of its very prettiest, rounded out her second year as Biograph lead just previous to that company's disbanding. Miss Smith's Mabel-Normand-like eyes are greatly responsible for her receipt of several offers, the acceptance of one of which would keep Voila in California.

Dwight Whiting, manager of the Rolin Film Company, accompanied by Clarke Irvine and W. H. Doane, week-ended recently in Tia Juana, Mexico. Arrangements were made for the Rolin Phonophiles to be filmed there. This invasion of the camera and players is encouraged, according to report from Mr. Irvine.

Frank Good, photographer with the Franklin Brothers at the Fine Arts studio, will drive a car in the closing event of the California Ascot speedway season. Good will drive Cliff Durant's car and the Franklin have ordained a holiday in honor of the occasion.

Racing Car as Surprise

A battleship-gray racing car made a speedy entrance through the gates of Universal City at closing time one night last week, and on its coming to a standstill was surrounded by the late homegoers. From his dressing room Harry Carey saw the assemblage. Curiosity drew him nearer, and he looked upon his own name emblazoned in red on the dull gray. It was a surprise arranged for him by his business manager, Melville Jeffrey. With this ninety horse power Thomas flyer at his command, Mr. Carey justly bears the title "the Studio Speed King."

Ashton Dearholt was cast as juvenile lead in the seven-reel picture now in the making at the American Film Company's Santa Barbara studios. This big picture featuring Audrey Munson, the Exposition model, is being directed by Rea Berger.

Webster Campbell, after working nights and Sundays at the Vitaphone studios, made up for time he might otherwise lose while on a three-days vacation trip to San Diego, where he visited his father, here from the East.

Allan Dwan's new picture will have Lillian Gish as its lead and Sam De Grasse, Mary Alden, Wm. De Vaull, Spottiswoode Altlin, Robert Anderson, and Seymour Hastings prominently filling out the cast.

Milton E. Hoffman, after one week of his general management of the Lasky studio, signed a new contract with this company, which lengthens his obligation to them for a period of two years. Mr. Hoffman resigned the management of the Peerless Studio in the East to accept the Lasky appointment. There was much regret in the Eastern studio at his departure, and

by way of expressing this sentiment the Peerless studio folk presented him with a platinum diamond and pearl full-dress set. Mr. Hoffman's unquestioned ability marks him for a well-earned place among the biggest men on the executive end of the film industry.

Sturgeon Begins New Feature

Rollin S. Sturgeon began the direction last week of his newest feature, "Through the Wall," by Cleveland Moffett. Neil Shipman will have the leading role, while William Duncan, as a detective and George Holt as heavy, will have parts almost equally as big.

"Casey at the Bat," with De Wolf Hopper in the title role, is under way at the Fine Arts Studio, with Lloyd Ingraham as director, and Margaret Marsh in the principal female role.

Herbert Rawlinson, Director William Worthington, and Jack Wells, of Universal City, were honored guests at a banquet given in Chinatown by the Hop Sing Tong. The others present were merchants, lawyers and physicians of the Chinese colony. Sixteen courses of choice Chinese food comprised the menu.

Still Has Birthdays

El Poplar Rancho, the Santa Barbara home of William F. Russell, was the scene of a surprise party April 12, in honor of Mr. Russell's birthday, which anniversary had entirely escaped Mr. Russell's remembrance, but not that of E. A. Kaufman, Ashton Dearholt, and Jack Prescott. Invitations, some via long distance telephone to Los Angeles, brought twenty-five guests to the Rancho, and on Mr. Russell's late arrival home after a day of scenes in "The Highest Bid," the assembled party proved itself the surprise to him that the party-makers had planned it to be. P. G. Lynch, general manager of the American Film studio, was among the guests, as also were representatives of the thirteen companies on the American lot.

Director Edward Dillon is staging a melodramatic photoplay with Fay Tincher, Tully Marshall, Seena Owen, Chester Withey, Max Davidson, and E. J. Butler in the cast. Roy Somerville and Mr. Withey are the authors of the story. Mr. Withey also being responsible for "Sunshine Dad" and "The Philanthropist."

Lola Weber, in the two-reel comedy-drama, "Shoes," borrowed five thousand dollars worth of stock from a Los Angeles five and ten cent store and transported it to University City, where all of one night she used it in the making of scenes. The borrowed "props" were returned to the store before opening time the next morning.

James Young is directing Blanche Sweet in the script, "Easy Money," written for her by Mr. Young and Margaret Turnbull. In the cast are Camille Astor, Theodore Roberts, Horace B. Carpenter, Mrs. Lewis McCord, Raymond Hatton, and Jane Wolfe.

Skeleton at Universal City

A lonesome spot of the Universal City ranch yielded a human skeleton to workmen who were excavating for a location. The discovery was reported to the University of Southern California.

Masonic visitors to the number of eight hundred spent one day last week at Universal City. They took part in scenes under the "big top" in the "Peg o' the Ring" serial, and enjoyed animal acts staged by Rex de Roselli, rough riding directed by Wallace Kerrigan, thence to a Spanish barbecue.

The Signal Film Corporation is enlarging its laboratory so that it may handle the work of ten outside concerns.

Carlyle Blackwell is a feature at one of the Broadway theaters, and will be the signal for the opening night attendance at that theater of a large number of film folk. Mr. Blackwell, who left his Pacific Coast studio for an engagement with the Equitable Company, still ranks high in the favor of the Los Angeles film colony.

Sisson-Rosson Marriage

Vera Sisson and Dick Rosson were married last week at San Diego. The bride was with the Biograph Company up to the time of its demise, April 10, and Mr. Rosson is a much liked member of the American Film Company at Santa Barbara.

Cleo Madison is "vacationing" for a few days after the completion of the two-reel story, "The Emisary," in which she played the lead and directed.

Director William Beaudine expects to leave for New York about April 22, as his services with the Kalem Company expire on that date.

You pays your money and you takes your choice. You can see Henry Watthall either in Essanay's "Mary Page"



Wittet, L. A.

NORMA AND CONSTANCE TALMADGE.
(Triangle-Fine Arts.)

serial, D. W. Griffith's "Birth of a Nation," Pathe-Balboa and Reliance-Majestic features, and in the weekly Biograph releases.

Signal Enlarges Studio

Director General J. P. Mettowan and other officials of the Signal Film Corporation are planning to enlarge the studio on Pasadena Avenue to accommodate its increased activities. A consignment of Winfield Kerner lights for night scenes in the "Whispering Smith" ten-reel feature has been received at the studio.

Director Paul Powell suggested to Anita Loos that she write a story to fit Mac Marsh, and in which Miss Marsh would be pictured as a child of nature. Miss Loos did, and the result is a big story, in which Mr. Powell will direct Miss Marsh, Robert Harron, and Wilfred Lucas.

Anita King, of the Lasky Company, as a City Mother, continues to make new speech-making records. Pulpits, high schools, relief societies, women's clubs, and industrial schools are the platforms from which Miss King discourses weekly, with the object in view of removing the cloud of misconception from the motion picture industry. Chief of Police Snively has presented Miss King with a badge of office as one of the members of the Executive Committee of the Woman's Court.

Much curiosity is astir regarding the novelty comedy picture being directed by the artist, Edgar Keller, at the Vitaphone studio. Neil Clark Keller, who had an important part in "God's Country—and the Woman," designed all the costumes for this novelty picture, in which Carmen Phillips, Webster Campbell, Corinne Griffith, Florence Vidor Clark Toner, and Al. G. Blake are working.

And now comes a challenge from Mary Anderson in the art of cake baking. She dares any one else at any other studio to excel her in the making of this edible. Rollin S. Sturgeon is the first judge to be appointed.

Joseph ("Baldy") Belmont, after two years at the Fine Arts Studio as director and comedian, has joined the Keystone forces.

Eugenie Forde is doing some splendid work up at the "Flying A" studios.

Rolin Company Moves

The Rolin Film Company has moved from its old studio in Edendale to its new one in Hollywood. During the moving process an old barn, a canvas-top and dressing tables at which the actors made up in the open, substituted for workshop and dressing rooms.

After several days of mystery, the natty young man who wore his hat over his eyes and leisurely strolled about the Keystone Studios, was identified, by the escape of a red-gold lock from under the protecting hat, as Anna Luther. The Keystone star drove her car about the city in this attire for several days before her identity became known.

Cabanne Continues as Fairbanks Director

Wm. Christy Cabanne has completed "The Bouncer," working title for the new Fairbanks picture. It is said he will continue to direct this popular fun maker.

Lena Baskette, nine years old, made the twelve-hour trip from Los Angeles to San Mateo last week, where her father had been detained on business. Her motive in making this trip was to coax him into taking her on a shopping trip to San Francisco, and also to have a monogram made for the Buick roadster, which was a recent fatherly gift.

W. E. Lawrence, Leading Juvenile

W. E. Lawrence is one of the variety of actors who are in special demand right now on the screen. Also it is the variety that is scarce. The reference is to leading juveniles who combine looks with ability. And Mr. Lawrence has the added advantage of being a type that will always be popular. He came from the stage to the old Biograph studio, where he satisfied the requirement of juvenile lead to the extent that when a certain picked number of Biographers went over to the Mutual corporation, Mr. Lawrence was among the chosen few. He came to the Reliance-Majestic studio two years ago, and is popularly cast in Fine Arts pictures.

G. W. HILL

Photographer

"Macbeth" "His Picture in the Papers"
"The Flying Torpedo" "The Fox Woman"

FINE ARTS STUDIO

Under Direction of WM. CHRISTY CABANNE

WILLIAM E. FILDEW PHOTOGRAPHER

FINE ARTS TRIANGLE PLAYS

Current Releases—"The Lamb," "Daphne and the Pirate," "Sold for Marriage"

Fine Arts Studios

Los Angeles, California

Jully Marshall

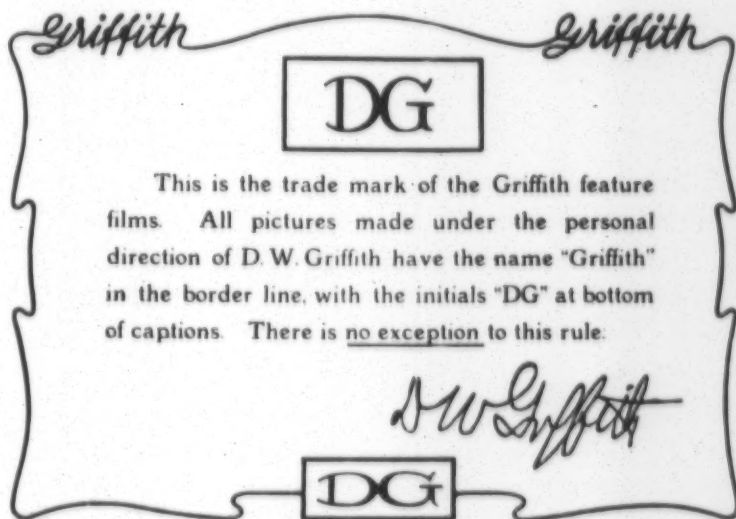
WITH
D. W. GRIFFITH

FINE ARTS TRIANGLE

See "Who's Who in America"

See "Who's Who in the American Drama," etc.

"THE SABLE LORCHA" "MARTHA'S VINDICATION"
"LET KATIE DO IT" "STREETS OF PARIS"



Paul Powell

Producer of

Fine Arts Triangle Plays

Current Releases

"The Lily and the Rose" with Lillian Gish, Roszika Dolly and Wilfred Lucas

"The Wood Nymph" with Marie Doro and Wilfred Lucas

"Acquitted" with Wilfred Lucas

"Little Meena's Romance" with Dorothy Gish and Owen Moore

"Susan Rocks the Boat" with Dorothy Gish and Owen Moore

In Preparation

Triangle Feature with Mae Marsh and Robert Harron

Fine Arts Studio

Los Angeles, Cal.



RALPH LEWIS VERA

D. W. GRIFFITH'S "THE MOTHER AND THE LAW"

Stoneman in "The Birth of a Nation."
Detective in "The Avenging Conscience."
Senator in "The Escape."
Banquo in "Macbeth."

Mrs. Roberts in "The Price of Power."
Miss Van De Veer in "Cross Currents."
Extravagance in "The Absentee."

Fine Arts-Triangle Plays

Los Angeles, Cal.

R. ELLIS WALES

Superintendent of

Costumes
Technical Research
Library

FINE ARTS FILM CO.

Los Angeles



W. E. LAWRENCE

FINE ARTS TRIANGLE PLAYS

Current Releases

"The Flying Torpedo"
"The Children of the House"

FINE ARTS STUDIO
LOS ANGELES CALIFORNIA

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Kindly mention DRAMATIC MIRROR when you write advertisers.

ROTHAPFEL'S RIALTO READY

Illuminated Palace of Operatic Photoplays Succeeds the Celebrated Victoria of Variety Days

Rothapfel's Rialto, successor to Hammerstein's Victoria at the so-called "Top o' the world," 7th Avenue and 42nd Street, is ready for opening this Saturday night, to an intensely interested if not impatient public which has watched its slow and painstaking reconstruction for nearly a year past. Little is left of the original structure built by Oscar Hammerstein, save the foundations and side walls. Gone is the outside lobby where the "wiseacres of Longacre" were wont to gather daily and discuss the latest news of "the Rialto," which suggested its new name; while the 42nd Street side has lost its erstwhile cynosure of all eyes, the "stage door," through which so many famous foreign and domestic stars were wont to pass when performing their "two-a-day" in the "varieties."

Shops replace the old lobby, although there is a fine new foyer inside, and there is practically no stage—merely a gigantic decorative picture-frame upon which will be projected the photographic phantoms of popular players who have become screen stars. But, although seldom seen, the dominating figure upon this screen will be the "Managing Director," in fact as well as title, who personally supervises every detail of the presentations, and is capable of conducting the music, manipulating the electric switchboard and even playing the drums. For versatility and pervasive personality, Rothapfel is a worthy successor to Hammerstein as impresario of the catchiest corner theater in New York.

The Rialto will offer the form of entertainment its projector, S. L. Rothapfel, introduced and popularized in New York elaborate photoplay presentations, with educational and travel moving pictures, strongly emphasized by suitable musical accompaniment. In the Rialto, which is regarded by his friends as the culmination of a lifetime of effort, Mr. Rothapfel will express himself musically through the largest orchestra employed in any New York theater, with the exception of the Metropolitan Opera House, the largest pipe organ in any theater in America, and a big male choir. In the furtherance of his theory that moving picture presentation is a psychological proposition depending entirely upon atmosphere for its success, Mr. Rothapfel will not only enjoy the advantage of exceptional musical support, but also of the most elaborate lighting system that any theater can boast. Most of the apparatus was designed especially for the Rialto by the man who will use it to demonstrate his theories.

The theater is not only without any semblance of a stage, but it is also without any definite color scheme in its interior treatment. From the lofty dome, where old ivory is the prevailing tint, it graduates through neutral tones into solid color treatment at the seating level, where reds predominate in the carpets, hangings and upholstery. Through this treatment, it will be possible to accord the auditorium any light or color that the subject on the screen indicates. The unique electrical equip-

ment is such that the burning glare of the parched desert or soft moonlight on a rippling stream may be simulated effectively.

The only portion of Rialto organ which is visible to the public will be the console, or key board, the massive mechanism, pipes, etc., being concealed about the theater, and more particularly the proscenium colonnade and the sounding board in the dome above. Here 4,500 pipes, each representing a different tone shade, are hidden away. These pipes range from massive tubes 32 feet long and of corresponding diameter down to the size of an ordinary lead pencil. To operate these 2,000 silver electric contacts are employed.

Among the peculiar characteristics of this organ may be mentioned a section with stops representing strings, which gives the effect of scores of violins, gambas, cellos and double basses. This has only one duplicate—the organ of the Mormon Tabernacle of Salt Lake City. Another is the presence of a chime of unequal proportions, although the principle has been applied on a smaller scale to a number of church organs. It is a tube of 1/2 inch bell metal sixteen feet long and weighing 800 pounds. 24-pound hammer of rawhide fibre is used as a striker.

The instrument at the Rialto will be presided over by two organ virtuosos, Dr. Alfred G. Robyn and Edwin Johnson. The former was brought to New York to succeed Clarence Eddy as organist of the Tompkins Avenue Congregational Church, of Brooklyn, and is widely known to music lovers as a prolific composer of light operas and musical comedies.

After making a survey of all the new photoplays available, S. L. Rothapfel, selected Douglas Fairbanks, in "The Good Bad Man," for the Rialto Theater opening feature, and Roscoe ("Fatty") Arbuckle, in "The Other Man," as his comedy, when the new playhouse has its premiere next week. Both are Triangle productions—the former, a Fine Arts photoplay produced in California, and the latter a Keystone comedy, made at Fort Lee.

Contracts have been closed between the Triangle and the Rialto Theater corporations by which the latter will head the formidable array of theaters on Broadway presenting Triangle productions. This is the full extent of the agreement and the Rialto will preserve its identity as an independent institution, free from any financial relation with, or control by, any producing firm or other interest.

At the same time an arrangement was reached between the Triangle and the Rialto corporations by which the former will enjoy the continuance of Mr. Rothapfel's services as managing director of the Knickerbocker Theater. In addition to being vice president and secretary of the Rialto Theater Corporation, Mr. Rothapfel is managing director of the latter, in full control of its destinies. His activities at the Knickerbocker will be confined to the artistic direction, without accepting responsibility for the details of business management.



White, N. Y.

MABEL NORMAND.

MORE PLOTS THAN PIES

Well Known "Keystone Girl" Returns to Coast With New Triangle Contract

Mabel Normand, "the Keystone Girl," left New York for California after her two appearances with Roscoe Arbuckle in the Eastern made Triangle farces, "He Did and He Didn't" and "The Bright Lights." The last coupon on about three yards of ticket read: "Good for One Passage from Los Angeles to Culver City." This is significant, in that it shows that Miss Normand is really to achieve her ambition and appear as a star in light comedy dramas. Teddy Sampson, wife of Ford Sterling, went with her, probably to rejoin the Griffith Players. She last appeared with Helen Ware in the Fine Arts feature, "Cross Currents."

"More Plots and Fewer Pies" is Mabel Normand's slogan from now on. She believes she is just as good a prospect for the five-reel comedies as William Collier, who made his film debut at the Mack Bennett studios. Miss Normand also recalls the days when she played under Griffith direction, and agrees thoroughly with him when he says that even her great success in Keystone will be eclipsed in the more pretentious features. Ince will find that he has an ambitious worker when she presents herself for rehearsals.

Complete details regarding her first appearance in her new sphere will be forthcoming as soon as she and Thomas H. Ince have had a few conferences.

OTIS HARLAN IN SELIG-HOYT FARCE

"A Stranger in New York," released through General Film service on Monday, May 8, upholds the new standard set by this company. "A Stranger in New York" was one of the late Charles Hoyt's most successful farce-comedies, and none of the fun making qualities has been lost in the film version made by Gilson Willets. Otis Harlan, the famous comedian, who achieved such success on the stage in "A Stranger in New York," enacts the leading role in the Selig comedy. Mr. Harlan is supported by an exceptional company of players each selected with care for the type portrayed.

LUSK-WILLIAMSON COLLABORATION

Norbert Lusk, the well-known photoplaywright, has sailed for Europe and will go direct to Monte Carlo, where he will join C. N. and A. M. Williamson, the English authors, and through arrangements made by the Amalgamated Photoplay Service, Inc., the trio will collaborate on a big serial photoplay and a number of other features. The Williamsons, who wrote "The Lightning Conductor," "Lord Loveland Discovers America," "The Golden Silence," and other popular novels, are two of the best known writers of fiction to-day.

"BIRTH OF A NATION" BUSY

Twelve different companies are touring the Eastern, Southern, and Central States with Griffith's wonder spectacle, "The Birth of a Nation," and as most of these are now booked up until the first of June, all records will have been smashed by the time the current theatrical season closes. In addition to the companies directly under the control of Mr. Griffith's organization there are at least ten more companies touring the Western States and Canada, making in all a grand total of twenty-two separate organizations playing on the North American Continent.

SHADES OF STEVENSON

Soph: "Did you see that play, 'Dr. Jekyll and Mr. Hyde?'"
Fresh: "Yes, Gee, wouldn't it make a great book?"—Photoplay Magazine.



Moody, N. Y.
LEAH BAIRD.
(Vitagraph Star.)

"MOLLY-MAKE-BELIEVE"

Produced in Photoplay Form at the Strand Theater After the Stage Production Died Stillborn

Beginning its third year, the Strand offers for the current week Marguerite Clark in "Molly Make-Believe," a film adaptation of the delightful stories written by Eleanor Hallowell Abbott some time ago. These stories, it will be recalled, gained great popularity when they ran as a serial in one of the monthly magazines, and when published in book form ranked among the "six best sellers." The stories have been woven into a photoplay without losing any of their original freshness and charm, the romance really gaining in dramatic force and sprightliness by virtue of the action necessary for the film version. Several seasons ago the story was prepared for stage production under the direction of William Stoermer, with Violet Dale in the title-role; but, owing to the refusal of the authoress to permit necessary changes in her dramatization, the management closed the show before it opened, putting a fine new production in the storage warehouse.

Molly is an irrepressible young lady who decamps from her grandmother's farm when she learns of the dire poverty with which they are threatened. Coming to the city she hits upon the scheme of writing letters to invalids for the purpose of cheering them along the road to recovery. It so happens that her only subscriber is Carl Stanton, in whom she has already taken a violent interest. Carl is totally ignorant of the identity of his little correspondent until matters reach a climax which brings about a revelation of the fact that it is none other than Molly.

Miss Clark needs no introduction to New York theatergoers, and they may be assured that the dainty actress is given ample opportunity to display that infinite charm and sweetness for which she is noted. The picture is produced by the Famous Players Film Company.

PARAMOUNT PROGRAMME FOR MAY 1

Rounding out the features on the Paramount Programme for the week of May 1 are three single reels which include the Pictograph films, headed by Henry Reuter, Dahl's pictured arguments on naval preparedness. Paramount-Burton Holmes Travel Picture, and "Bobby Bumps and His Goatmobile," Paramount-Bray Animated Cartoon, by Earl Hurd.

In continuance of the campaign for national preparedness in the Pictographs, Henry Reuter's arguments for proper naval equipment against a foreign enemy will be visualized on the screen. Reuter is the greatest naval authority in this country and he has graphically demonstrated the inadequacy of America's sea defenses. In another division of this reel the rules of etiquette will be translated into pictures. Further adventures of the hero, Happifat, will be shown in the Trickids and "How Submarines Go Down," in the series "Things We Should Know."

NATIONAL REVIEWERS PASS "RAMONA"

Satisfaction akin to elation was felt in the offices of W. H. Clune, producer of the cinema-drama "Ramona," now at the 44th Street Theater, upon the receipt yesterday of the special report from the National Board of Review of motion pictures on the photoplay founded on Helen Hunt Jackson's romance. The national reviewers, until recently known as the national censors, adjudging the picture from its educational, artistic and entertainment qualities and moral effects, gave it a percentage equivalent to ninety-nine on these four points. This is the highest award given by the National Board so far this season.



S. L. ROTHAPFEL, DIRECTOR OF THE RIALTO THEATER

MARIE DRESSLER AS "CAMILLE"

The success of Charles Chaplin's burlesque on "Carmen," seemed to prompt many film companies to offer burlesques.

One rumor has it that a well known film concern is negotiating with Marie Dressler to have her appear in a burlesque on Camille. Miss Dressler introduced a burlesque on Camille in her All-Star Gambol about two years ago at the 44th Street Theater, assisted by Jeff De Angella.

If negotiations are successful and Miss Dressler is engaged an effort will be made to have Mr. De Angella play the part of the dashing Armand opposite the frail consumptive Camille of Miss Dressler.

H. H. McCOLLUM MARRIES AUTHORESS

One of the pleasant happenings at the George Kleine studios last week was the marriage of H. H. McCollum, who has attracted so much attention recently by his splendid work in support of Harry Watson, Jr., in "The Mishaps of Musty Suffer." The bride in the case is no less a person than Lottie M. Meany, authoress of the big Cort Theater success, "Pay Day." The marriage occurred Sunday last at the Little Church Around the Corner. The happy couple are installed at 343 St. Nicholas Avenue, New York. Needless to say, the popular pun which everybody springs on McCollum refers to "pay day."

"THE PLAY'S THE THING"!

REVIEWS OF PHOTOPlays WRITTEN BY

The incidents might easily have been taken from real life. Put into a moving picture they possess a *compelling interest*, and Mr. Lamothe's skill at construction has built them into a well-made screen drama.—(M. P. World.)

This play, written by Julian Louis Lamothe, contains a *story out of the ordinary*. It is very effectively presented and *holds the interest every minute*. The ending, though a happy one, is not obvious. The play contains no moral, no problem. It is just an interesting tale, which approaches closely a tragedy, then ends well, which in this case, was the cleverest way to end it. Neither settings or characters are usual, yet they are natural and true.—(Motography.)



This drama by Julian Louis Lamothe is *unusual in both theme and treatment*. While its basic idea evolves itself into just another version of the eternal triangle, it is so heavily disguised by *original development* and excellent acting that it will be surprising if the picture meets with anything but *great success*.—(M. P. News.)

The story is *extremely good*. One is not often permitted to witness such a pleasing three-reel program release.—(M. P. News.)

An elaborately staged production, telling in comprehensive form a *very powerful plot*.—(Dramatic Mirror.)

JULIAN LOUIS LAMOTHE

Address, American Film Company, Santa Barbara, Calif.

LATE LUBIN RELEASES—The Moment Before Death, Vengeance of the Oppressed, As the Twig is Bent, The Inner Chamber, The Bond Within, Two News Items, The Little Sister of the Poor, The Law's Injustice, The Embodied Thought, A Reformation Delayed, A Modern Paul, The Redemption of Helene, A Change of Heart, A Sister to Cain, The Scarlet Chastity, Etc.

A *most telling drama*, notable for its simplicity and its *powerful climax*.—(M. P. News.)

The author has told his story in a *novel* way, and brought out the strong points with *telling force*.—(M. P. World.)

An *exceptionally original plot*, put together with deftness and produced with equal skill by the director, insure this three-reel drama by Julian Louis Lamothe, a hearty welcome. An *unhackneyed screen drama* that retains the interest from first to last. One of the pleasing touches in the picture is the means by which the author has the heroine (Adda Gleason) indicate her approaching motherhood. *Refinement of feeling is its keynote*.—(M. P. World.)

An *unusually forceful picture*. There is a strong human side to the entire plot, and the characters are *absolutely true to life*. A vivid picturization tells a complex story in a clear, logical manner. Interest is aroused at the beginning of the picture, and several *unexpected turns in the plot* hold it to the very end.—(Dramatic Mirror.)

A *stronger plot* has seldom been evolved in the space of a single reel. It is *grippingly intense* from the time Dr. Cummings is on the verge of death until the end.—(Dramatic Mirror.)

The *gruesome strength* of an Edgar Allan Poe tale is found in the plot of this drama written by Julian Lamothe. The *construction of the play is novel*.—(M. P. World.)

The beginning and conclusion possess *powerful didactic qualities*. It is a picture that will *appeal to everybody*, and, moreover, the lesson of forgiveness leaves a very strong impression upon the audience. There are *numerous intensely dramatic moments*.—(Dramatic Mirror.)

The *predominant feature, the didactic force*, brings home the loan shark evil in a striking manner which adds greatly to the interest and effectiveness of the picture, and moreover, the *entire plot is strong and logical*, forming the basis of an excellent picturization, in which there are *numerous dramatic situations*.—(Dramatic Mirror.)

FIRST AMERICAN MUTUAL MASTERPIECE DE LUXE

LYING LIPS

COMING - - - A MAN'S SOUL - - - (5 REELS)

METRO QUILTS BOARD OF TRADE

Resents the Refusal to Divide Exhibitors' Institution With Them
—Calls Board Action Unfair

The Metro Pictures Corporation has quit the Motion Picture Board of Trade of America, Inc., and has withdrawn all its branch offices from membership. Metro was one of the charter members of the Board of Trade, and was represented in that body by its treasurer, Joseph W. Engel, who has been the board's treasurer since its organization; by President Richard A. Rowland, who was on the board's Membership Committee, and by Arthur James, who was chairman of the Publication Committee of the board and a member of the Committee on Arbitration. The letter of withdrawal is as follows:

J. Stuart Blackton, President, Motion Picture Board of Trade of America, Inc.

DEAR SIR:—Metro Pictures Corporation, together with all of its exchanges, hereby withdraws from membership in the Motion Picture Board of Trade of America, Inc., the withdrawal to take effect forthwith. Metro's reason is that it has no desire for further official connections with a body whose recent proceedings Metro regards as against the best interests of the motion picture industry. Metro cites as a case in point, the endeavor on the part of the Board of Trade to take away from the exhibitors' organization, without fair reason or excuse, the annual motion picture exposition and the board's endeavor to dictate to the founders of that annual institution how, if at all, the founders should participate in the management and the proceeds.

Metro believes that a "throttle" the exhibitors' policy, is unwise, as well as unjust, and desires in its withdrawal to protest most earnestly against such a course. Metro has considered the facts carefully, and is satisfied that no course other than withdrawal is honorable to itself or fair to the exhibitors. It is hardly necessary to say that Metro deplores the conditions which have made this action necessary.

The company at the same time made pub-

lic its intention to give its support to the third annual Motion Picture Exposition at Grand Central Palace, May 1 to 6, for the following reasons:

"Metro Pictures Corporation cordially endorses the Motion Picture Exhibitors League Exposition because the annual trade show is a motion picture institution founded by the exhibitors' organization. The exhibitors offered to co-operate with the Board of Trade show and to merge with it on the basis of equal sharing, and this fair offer was declined.

"The exhibitors are entitled to an equal share in an institution which they fostered and developed, and no individual or clique or group can stand in the way of fair play.

"Metro is out of harmony with any high-handed attempt to treat the exhibitor like a step-child, and it believes that such a course will destroy any possibility of co-operation between the exhibitor and the manufacturer in the great fight against censorship.

"Metro's resentment was crystallized by the circular sent out by the Board of Trade's show managers in which it was asserted that the exhibitors would hold no exposition. This was dated about the time when the exhibitors had been led to believe their proposals were acceptable to the Board and they had agreed to join in the board's show. Later, when they found they were not to be given a fair participation they returned to their own exposition plans. The circulars were sent out after the Board of Trade managers knew these facts and Metro regarded these tactics as highly unfair. Therefore, Metro will not participate in the Madison Square Garden Show."



WINIFRED KINGSTON.
(Pallas-Paramount.)

PRIZE FIGHT PUZZLE PICTURES

Judge Ray Will Pass Upon the Right of Rays of Light to Elude Federal Laws

A very interesting legal tangle has resulted over the attempt to get the pictures of the Willard-Johnson fight into the United States. There is a Federal law forbidding the importation of prize fight pictures into the country. Last Tuesday an indictment alleging a conspiracy to violate this statute was voted by the Federal Grand Jury at Syracuse, and as a result, James J. Johnson, manager of Madison Square Garden, Lawrence M. D. McGuire, president of the Real Estate Dealer's Exchange, and Harold T. Edwards have surrendered themselves to the authorities.

Pleas of not guilty have been entered for them by George Gordon Battle and a demurrer was filed, Mr. Battle declaring the indictment did not contain charges which would constitute a crime. He said that the films were not brought into this country, but still are in Canada.

"All that passed the border were rays of light," said he. "The rays are still coming across. In this case the rays of light from across the border were caught by another camera."

"Are the rays of light, which the camera caught, natural?" asked Judge Ray. "If you removed the film would the rays of light be the same? Is there not a contributing force there somewhere?"

"The fact is the rays remain nothing more than rays of light," replied the attorney.

Collector Malone has also been ordered to confiscate the films.

CENTRAL PENNA. PICTURE NOTES

BELLEFONTE, PA. (Special).—Mr. Harry Fredericks, of Lock Haven, purchased what was formerly the Garden Moving Picture house downstairs and a dancing floor up stairs. He removed the second floor, put in a large balcony, raised the building in the rear and put in a commodious stage and fly loft that will handle the largest drops. He also installed an electric switch-board and well equipped dressing rooms, and made the seating capacity larger, with plenty of room between rows. With several boxes he is well equipped to handle any shows, having a large community to draw from. Between show stands the theater will be run with Feature Films and Vaudeville.

The Martin Moving Picture House has also been altered, part of the seats being removed and a good stage, with dressing rooms, erected. Triangle and Paramount Feature Films are being run, though, when not occupied with road shows. It is owned and run by Harry Martin. Seats seven hundred.

The Scenic Theater at Bellefonte, under the management of Clayton Brown, showed "The Battle Cry of Peace" morning, afternoon and evening to good crowds, April 11 and 12. The place was well decorated with flags, etc., and Capt. Curtin, of Troop L, N. G. P., detailed six of his soldiers to stand in front during the showing of the pictures.

GEORGE T. BUSH.

PSYCHOLOGICAL CONFLAGRATION

Metro has decided to call the big five-part feature production in which Dorothy Green and Clifford Bruce are starred, and which was recently completed at the Popular Plays and Players studio, "Souls Aflame." It is a strong story of to-day, and one of the features is the introduction of a submarine in a stirring scene. "Souls Aflame" will serve to introduce both Miss Green and Mr. Bruce to Metro audiences.

CHINESE ADOPT "THE IRON CLAW"

One of the ladies connected with the People's Institute had occasion to walk through Mott Street last week and saw a number of boys apparently having a great time. They would dart out upon passers-by, seize them by the arm with some instrument and then run away with shrieks of laughter. As she got closer the lady saw that each youngster had provided himself with a wooden "Iron Claw" modeled after that used by Sheldon Lewis in the Pathe serial.



MYRTLE STEDMAN.
(Pallas Pictures.)

MYRTLE STEDMAN

Myrtle Stedman, the leading lady with the Pallas Pictures, has just completed playing a part opposite George Beban in "Pasquale," the photoplay produced by William D. Taylor, and written by Mr. Beban. In this Miss Stedman gave her usual finished and charming performance. Quite apart from her ability as an artist this clever lady holds a unique position in the hearts of the photoplayers colony of Los Angeles, and no one has ever heard an unpleasant thing concerning her. She combines wit, beauty and charity in her pleasant personality.

ARROW FILM ELECTION

John F. Shallenberger Becomes Vice-President With Warren Small, Sec'y

The Arrow Film Corporation at its annual meeting last week made several important organic changes in its official staff. Mr. John F. Shallenberger, of Chicago, brother of W. E. Shallenberger, president of the Arrow since its birth and one of the outstanding figures in the motion picture field, was elected vice president, and Warren N. Small, secretary. The latter is a member of the law firm of Prindle, Wright & Small, of this city, counsel for the Dupont Powder company and other big concerns. Mr. Shallenberger is one of the three brothers who financed the late C. J. Hite in the Thanahouser corporation and is interested with his brother, W. E., in the Mutual, American and North American. Mr. Small brings practical experience to the Arrow, as he was for several years the legal representative of the Motion Picture Patents Company, and attorney for the General Film. Albert S. LeVino, former secretary and treasurer of the Arrow, remains in the capacity of assistant to the president. Edw. A. Bingham, former scenario editor for Metro, was placed in charge of the scenario department in co-operation with Mr. LeVino and under a continuing policy in favor of original scenarios except in cases where good pictures material may be found in a novel or a play. President Shallenberger has taken personal charge of all Arrow productions, including "The Woman's Law," in which Miss Florence Reed is starred, recently released through Pathe. Mr. LeVino will have charge of the publicity and advertising department, as also the editing of all productions through the Pathe exchanges. The directors decided on a change of location and the Arrow is now comfortably quartered in a suite in the Times Building, where all the executive departments are together. The Arrow's studios in Yonkers have been enlarged so as to provide new dressing-rooms, a better lighting system and a large negative vault.

CONTRACT SIGNING SEASON

Ouida Bergere Places a Distinguished List of Photoplayers

A number of prominent motion picture players have entered into long and short term contracts with various producing organizations during the past week. Among those who have been placed through the efforts of Ouida Bergere are Charlotte Walker, who goes to the Metro for a year; Alice Joyce, who marks her return to the realm of the silent drama with a long term contract with the World Film Corporation; Charles Compton, Frankie Mann, Lionel Braham and Christine Mayo are to play in a serial picture for Pathe; Sidney Riggs and Jack Sears with C. C. Fields, Inc.; Francine Larrimore, Conway Tearle are to be seen in Edison pictures, and Jerome Patrick will play opposite Pauline Frederick with the Famous Players.

GOLDEN OAK GROWS IN TEXAS

DALLAS, TEX. (Special).—The Golden Oak, which will seat about five hundred persons, will be opened for business by Mr. Copely on or about April 22nd. It is said to represent the final word in motion picture theater construction. Before Mr. Copely even laid the foundation of his theater, he contracted for the General Film Service, planning to use it exclusively, changing his programme daily.

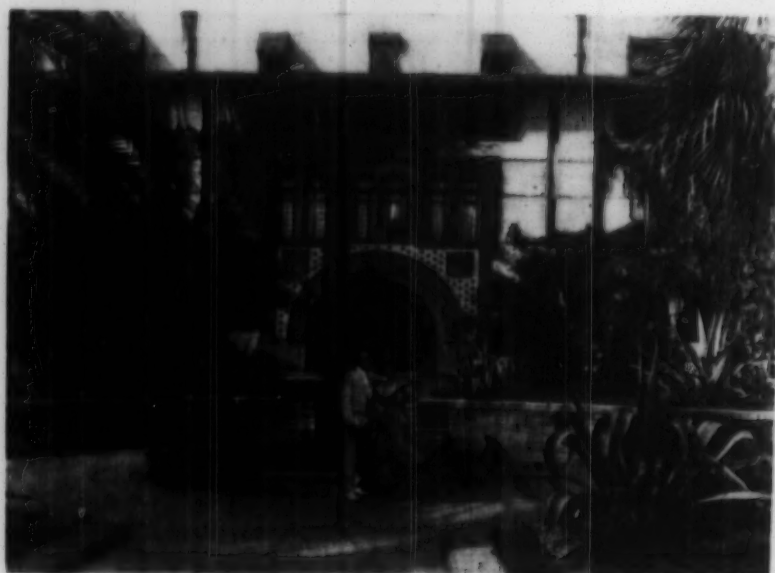
TRIANGLE GETS BIGGER

Loew and Proctor Circuits Will Use Griffith-Ince-Sennett Plays in Eleven Theaters

The Triangle Film Corporation reports that its New York branch has established its service in five new theaters of the Marcus Loew chain, and increased the Proctor-Triangle theaters to eleven. Marcus Loew will put the new service into his Broadway house, the New York at 45th Street; also the Eighty-sixth Street, Circle and Murray Hill theaters; the Lexington Avenue, New Rochelle; and the Globe in Boston. Proctor, who has been using Triangle at the Fifth Avenue, 23rd Street and 125th Street theaters in New York, and in his houses in Elizabeth and Plainfield, N. J., adds two theaters in Troy, the New and the Griswold, the Leland in Albany and the Proctors of Mt. Vernon and Yonkers. Keith and Poll have been using Triangle for several months. Triangle is now serving 300 theaters from the New York exchange and plans a great Spring drive that will increase this number to half a thousand at least.

KUNSKY AT BAT—MARX UP

John Kunsky, millionaire theater owner of Detroit, has assumed the active chairmanship of the Actors' Fund committee in his city. The Hon. Oscar B. Marx, Mayor of Detroit, is the Honorary Chairman of Mr. Kunsky's committee and is taking an active interest in the campaign, together with other men of large affairs in the Middle West. Reports from Mr. Kunsky to the main office of the Motion Picture Campaign indicate that the public in Detroit and neighboring cities is prepared to support this movement to place the great Actors' Fund charity on a sure basis forever.



"THE HAUNTED MANOR."

Beautiful Florida Setting for the Mutual Masterpiece in Which Iva Shepard Was Featured.



WATTE, N. Y.

ANNA Q. NILSSON.

Starred in Pathe's "Who's Guilty?"

Anna Nilsson, co-starred with Mr. Tom Moore in "Who's Guilty?", the fourteen two-reel series of photo-novels which the Arrow Film Corporation is producing for release through the Pathe Exchanges, was born in Helsingfors, Sweden, just twenty-four years ago. She has been on the stage and in motion pictures in the United States for the last nine years; yet she does not come of theatrical folks. In fact, Miss Nilsson is the first member of her family to go on the stage.

For four and a half years Miss Nilsson was with the Kalem company, appearing in more than 250 pictures in that time. In the feature presentation of "Shenandoah," Miss Nilsson was starred for the first time. Upon leaving the Kalem company, Miss Nilsson played the lead in "Regeneration," and was featured in "The Scarlet Road." Playing then opposite Robert Warwick, she appeared in "To Him That Hath," one of the big dramatic roles of her career.

Chief among Miss Nilsson's pleasures are swimming and horse-back riding. She is a really expert equestrienne, and her ability as a swimmer and sailor is second only to her hosenanship.

MAKING OF SOLDIER IN FILMS

A special view was given April 10 before an audience of army officers, including Major General Leonard Wood and members of the Officers' Training Corps for Newspaper men, of a new moving picture, "The Making of a Soldier."

There were shown many of the positions in the manual of arms, drill in first aid to the wounded, and the kit and hospital outfit used by the army. It is planned to circulate the pictures through the country.

At the close of the exhibition General Wood said:

"These pictures are an excellent thing for instructing men in large groups where instructors are few. They should be sent through the country, where they will show the difference between the trained and untrained man."

THE RETORT JUDICIAL

The Pennsylvania State Board of Censors object to the baby in photoplays. The Lubin Company's appeal in behalf of that wonderful baby who smiles through "Dollars and the Woman" was being heard before Judges Audenreid and Carr in the Philadelphia Court of Common Pleas.

One of the women censors expressed her objection to the baby's scenes "because they break down every barrier between boys and girls and it is indecent to display private relations of married life." Dr. Oberholzer, another censor, said:

"Such scenes put salacious thoughts into the minds of the young."

"But pictures are shown of Mary and the infant Christ at the time of His birth," remarked Judge Audenreid.

"Yes, but there were no ambulance or hospital scenes."

"No, they were just shown in a common stable," answered the Judge.

NAT GOODWIN'S THIRD FEATURE

Nat Goodwin began work last week on the third feature photoplay of a series in which he is appearing for the Mirror Films, Inc. Mr. Goodwin has just finished his part in a five-reel comedy which the Mirror company will issue soon. In his third picture, the veteran actor has been surrounded with an excellent cast which includes Zola Tolson, Richard Neill, Anita Booth, Mabel Wright, Eugene Elba and others. The picture is under the direction of Lawrence Marston. The scenario is by Adrian Johnson.

COWBOY POET FILM CO.

The production of motion pictures accurately depicting Western frontier life is the object of a \$100,000 corporation being organized in St. Paul by Wallace Coburn of Malta, Mont., cowboy poet and rancher. Louis W. Hill is said to be interested in the proposition.

STATE CENSORSHIP IS COMING

Maryland Adopts Measure for Local Film Regulation New York Not Far Behind

The Cristman-Wheeler bill creating a State Board of Motion Picture Censors is due to pass the Assembly some time this week.

The bill came up for passage in the Assembly last Thursday, and after a heated discussion was laid over for three legislative days, owing to the fact that Assemblyman Perlman, of New York, introduced an amendment which was passed 54 to 49.

This amendment provided that the miniature motion picture machines used in the homes and in schools and the films used in the schools and for educational purposes should be exempt from the provisions of the bill.

Speaking in favor of the bill, Assemblyman Wheeler, the sponsor for the bill, said that he had received a great number of letters approving of the censorship of motion pictures. He said that film producers made pictures as near the border line as they could and get away with it, and as the matter now stands in this State there is no censorship except that of the manufacturers themselves.

Upon the assumption that Assemblyman Wheeler's bill providing for the appointment of a board of censors for motion picture films by the State Board of Regents will become a law, Senator Cristman has introduced in the Senate a bill for the purpose of appropriating \$48,000 to meet the expenses of the proposed censorship board, the money to be available for the year beginning July 1, 1916. In submitting his bill, Senator Cristman filed a memorandum with the Senate which read as follows:

"The moving picture business is said to have reached the position of fifth in magnitude of the industries of the United States,

and it is estimated that the moving picture censor bill, if passed, will bring in a net income to the State of New York of approximately \$1,000,000. This appropriation bill of approximately \$48,000 is for salaries and expenses necessary to the proper administration of the censor bill. All appointments to positions under the censor bill are to be made by the Board of Regents.

Besides the three members of the board, at a salary of \$4,000 each, there will be five agents at \$2,000, two clerks at \$1,500, three stenographers at \$900, and for office, traveling expenses and maintenance, \$10,000 is asked.

Maryland Adopts Censorship

The Maryland State Senate passed the State Censorship bill which passed the State Assembly last week. The bill is now in the hands of the governor for signature. The measure passed the final reading in the Senate by a vote of 18 to 6. Up to the last minute it was confidently believed that the bill would die in committee. It is understood, however, that the governor favored the passage of the bill and that this was responsible for its passage.

Children's Bill Killed

A bill submitted by Senator Gilchrist in the State Legislature, which provided for the admission of minors to motion picture theaters unaccompanied by parents or guardian, was defeated last week. The opposition was led by Senator Elton R. Brown, after receiving an urgent letter from Police Commissioner Woods, urging that the bill be killed.

FILM "ROMEO AND JULIET"

Moving picture contribution to the Shakespearean tercentenary celebration will be the elaborate screen version of "Romeo and Juliet" which is now being completed by the Metro Pictures Corporation, with Francis X. Bushman and Beverly Bayne in the stellar and name parts. The production was begun last August, immediately after Mr. Bushman and Miss Bayne arrived in New York from California, and the many scenes have been made from time to time when these two stars were not engaged in working on other and current Metro wonderplays.

John W. Noble, who is directing the Bushman-Bayne features, is producing "Romeo and Juliet." He is an enthusiastic student of the Bard of Avon, and the making of this classic for the silent drama is the realization of his highest ambition.

RAVER TO FILM "RIO GRANDE"

Augustus Thomas's latest offering to the stage, "The Rio Grande," now playing at the Empire Theater, will be added to the list of the other Thomas successes to be filmed by the Raver Film Corporation.

The play is conceded to have splendid motion picture merit, and it is the intention of the Raver Company when filming the play to use as many of the original cast as will be available. Such well-known stage celebrities as Richard Bennett, Lola Fischer, Frank Campana, and Robert McWade are appearing in this production.

MILLARDE IN KALEM FOLD

Harry Millarde, well-known screen producer, and in previous years a popular leading man, left New York last week to join the staff of Kalem producers at work in California at the Glendale and Hollywood studios. Millarde, who was under the Kalem banner for three years, recently decided that three years of constant work before the camera had earned him a vacation, so he returns to the screen work after several months' rest.



ROBERT EDESON AND JOSE COLLINS IN "THE LIGHT THAT FAILED." (Pathe.)



BEATRIZ MICHELENA.

(California M. P. Corp.)

"DARN HOSIERY" HERO

Charlie Chaplin's Burlesque of "Carmen" Breaks all Laughing Records at the Broadway

Charlie Chaplin's burlesque of Carmen broke all records for attendance at a moving picture theater in New York City last week. On Sunday the first day the picture was shown 10,000 people entered the Broadway theater and laughed themselves sick over the grotesque antics of this world famous comedian. The crowd was so great that traffic was obstructed to such an extent that the police reserves had to be called out to straighten things out. The same conditions prevailed during the whole week in which the picture was shown, the Broadway theater playing to continuous standing room.

Leon D. Langfeld, manager of the Broadway theater, stated that in all his experience he had never seen anything like the sensation caused by the Chaplin picture. Continuing, he said "Geraldine Farrar, in 'Carmen,' broke all records at the Strand, later came Farrar in 'Temptation' and broke all previous Broadway records; then followed Mary Pickford in 'Poor Little Peppina' and established a high water box office mark that stood alone. Now Chaplin arrives and breaks all records by a double score and turns thousands away." "Darn Hosiery" moves his Havana dashery around the corner to 7th Avenue this week, and the crowds that follow this spontaneous fun-maker to the Stanley Theater threaten a serious strain on the new subway underpinning.

DAN CRIMMINS AND ROSA GORE

Rosa Gore and Dan Crimmins, one of the most famous farce teams on the American vaudeville stage, have succumbed to the lure of the screen and will revive old laughs in "What Are the Wild Waves Saying?" Their success as screen actors is said to be instantaneous, and their vogue equally great.

This team of international repute made its debut at Tony Pastor's old Fourteenth Street house and the next season they were starred at the Pittsburgh Academy of Music. Afterwards the team played the Orpheum and Sullivan and Consolidated circuits, crossing the continent fifteen times. Later they played at the Palace Theater in London, afterwards making a tour of England, Ireland, Scotland and Wales.

PROVIDENCE FAVORS PICTURES

PROVIDENCE, R. I. (Special).—Beginning April 20 a new Moller organ adds to the exclusive photoplay programme offered at the Modern Theater, vaudeville being excluded altogether. "Peggy," "Lovely Mary," and "The Best of Enemies," 20-22.

Manager Col. Wendelschafer has bought the rights of "The Battle Cry of Peace" for this city and on account of the request of the public will continue the photo-drama at the Hippodrome for the fifth week.

The Empire does good business with serial films, and the Strand fine business with features.

ROBERT L. BUTLER.

QUIDA BERGERE BUSY

Quida Bergere, photo-playright and agent, has secured the services of L. Minnie Kirmmse, formerly with the Wilkes-Barre agency, as office manager. Miss Kirmmse is a newspaper woman of wide experience and has shown a pronounced ability to handle all the details of a booking office. Reports from the office of Miss Bergere show a large number of well-known stars placed during the past week, among them Mary Nash, who played opposite Grace George, with Pathe; Ethel Clayton, well known through her work with Lubin, and Paul McAllister, well known stock actor, with World Film. H. Cooper Cliffe, who will be remembered by theatergoers as Nobody in "Everywoman," has been placed with Pathe, as have been Susan Willis, Rosalind Ivan, Agnes Marc and Helen Hilton.

GETTING BACK AT BRISBANE

BY HARRY R. RAY, President, Raver Film Corporation.

Analyzing the speech of Brisbane, William Randolph Hearst's brilliant editorial writer, and the various opinions expressed thereat since the memorable "Fifth" versus "Fourth Estate" dinner, there develops a woeful lack of organization and preparation on the part of those who brought the "twenty-point Wizard" along and chap-eroned and primed him for the speech. There is every evidence, it would seem, that Brisbane was badly bored from the time he entered the room until he was called on to talk about censorship. Whether this was caused by his inability to discover, from those with whom he conferred, the titles of more than three best pictures out of the thousands already produced, or because he was made to believe the commercial possibilities of the motion picture were uppermost in the minds of those from whom he secured his data is, of course, known only to himself. It does seem strange, however, that only three great pictures should have been thought of at the time, and all these three of a type which obviously did not appeal to Brisbane. Some one remarked that their selection was a mistake, as they all teach hatred and bloodshed, and depend on sensationalism for their success, but the fact remains that there have been produced, in the language of Mr. Brisbane; "Six," yes "Sixty," even "Six Hundred" best pictures since the beginning of motion pictures, if the representative men of the in-

dustry who attended that dinner would have taken the trouble to mention them. Surely we have not forgotten "The Passion Play," "From the Manger to the Cross," "Dante's Inferno," "The Last Days of Pompeii," "The Fall of Troy," "Nero and the Burning of Rome," "Quo Vadis," "Les Miserables," "Cleopatra," "Julius Caesar," "Spartacus," "Judith of Bethulia," "Joseph and His Brethren," "The Prodigal Son," and the splendid historical production, "Cabiria," from the pen of D'Annunzio, besides sufficient additional religious, historical, and literary masterpieces, together with adaptations of the works of famous authors and dramatists to completely fill a Brisbane column, allowing for an average size cartoon.

Brisbane, in his search for information on which to build his talk evidently failed to hit the proper psychological strain that would permit him to place the industry on a pedestal. But then, Brisbane is just human. It is easier for the mere human to criticize than it is to construct. Brisbane took the road of least resistance, and entertained for those few minutes allotted him in the easiest way possible. This is not given as an excuse, but as a reason. It doesn't make him right in the course he pursued, but feeling secure in his position from the information he seemed able to gather, he simply proceeded to cause a small-sized sensation.

CECIL B. DE MILLE AND MARIE DORO.
(Triangle-Fine Arts.)

GILLETTE IS TOO SHARP

"Sherlock Holmes" Solves "The Strange Case of Mary Page" Without Turning a Hair

William Gillette, who is filming "Sherlock Holmes" in seven reels at the Essanay studio, was asked lightly if he could solve "The Strange Case of Mary Page," he said, "I have been asked, Watson," he said, "to find the answer to this mystery. A 'strange case' truly describes it."

"Yes, my dear Holmes; quite puzzling." Whereupon, Sherlock Holmes read the story of the photoplay and saw several of the late episodes to acquaint himself with the characters. An evening of study and he submitted the answer.

"Right!" agreed Henry B. Walthell, Edna Mayo and Director Hayden, the only persons other than the author who know the answer.

It is odd to note that Essanay gets scores of letters daily from followers of the play with suggested answers, but that Mr. Gillette has furnished the only correct solution.

ADOLPH ZUKOR GOES ON TOUR

Accepting the invitation of many of the largest exhibitors in the country to visit their theaters, Adolph Zukor, President of the Famous Players Film company, left Saturday on the Twentieth Century on a tour which will embrace every principal city in the United States. This is the first time that Mr. Zukor has left the Famous Players studio in New York since his visit to the Coast studios of his company before they were closed last spring.

Mr. Zukor's first stop will be Chicago, where he will probably remain for some time after his arrival, making a study of film conditions in that central city which, through its geographical position, most truly reflects screen influences upon the country at large.

KLEINE BOOKING OFFICES MOVE

April 1st was moving day for George Kleine's 42nd Street rental office, when the entire organization formerly located at 224 West 42nd Street, removed to its home in the new film building at 49th Street and Seventh Avenue. This change of address was made necessary by the increasing demand for a more centrally located exchange. The new offices cover approximately thirty thousand square feet of space in this latest and most modern of structures. The quarters have been so laid out that the utmost in speed and accessibility is obtained. Film and poster departments are now maintained on the same floor with the booking offices so that the exhibitor is put to a minimum of inconvenience in completing his whole errand.

The new Godfrey Building was especially constructed for the film business, and is so designed as to afford every possible facility even to the installation of special high speed elevators for poster and film boys.

ALAN DALE'S DAUGHTER IN PICTURE

Margery Dale, the youngest daughter of Alan Dale, one of the foremost dramatic critics of the country, made her debut in motion pictures at the Popular Plays and Players studio in "The Scarlet Woman," with Mme. Petrova in the stellar role, and which will be an early release on the Metro programme. Margery's first effort was more of a lark than anything else. She practically played "hooky" away from home to go to the studio, and did not tell other members of her family where she was going. Miss Dale is a neighbor and great admirer of Mme. Petrova and often motors over from her home in Bayville to Flushing, Long Island, where Mme. Petrova lives.

Carpenter, L. A.
NELL SHIPMAN.
In "God's Country—and the Woman."

KEEP CASE ON FILMS

Delegation of Students from Cleveland Visit Vitagraph Studio

Fifty students of the Mechanical Engineering Department of the Case School of Applied Science of Cleveland, Ohio, headed by their professor, F. H. Vose, visited the Vitagraph studios in Brooklyn. A representative of the company guided the party through the plant and explained the process of picture making.

This is the second expedition from that school to visit the Vitagraph plant within a year. Arrangements have been completed whereby every year's graduating class from the engineering department will go through the Brooklyn studios. The class is on a tour of all the important manufactories of Greater New York.

RENEW SIS HOPKINS CONTRACT

Though the original document signed last Fall still had many weeks to run, the success of the single-reel Sis Hopkins comedies caused the Kalem Company to enter into a new contract with Rose Melville last week, which insures the presence of Sis Hopkins on the general Film programme for an indefinite period. Kalem makes a glowing report concerning the success of its innovation of placing a star so well known as Rose Melville in short subjects released in regular service. At present it is becoming increasingly difficult for exhibitors to secure featured offerings, except as special releases outside of their programme service.

KALEMITES RETURN FROM TRIP

GLENDALE, CAL. (Special).—A party of fifteen Kalem players and a technical staff returned to the studio here this week after a trip by boat and rail to Seattle. The journey was made for the purpose of securing marine views and special locations for "The Social Pirates," the big series by George Bronson Howard. To date the Kalemites have traveled over a thousand miles in search of the proper locale for the different episodes. Included in the Seattle party were Marin Sais, Ollie Kirkby, Paul C. Hursi, Frank Jonasson, Thomas Lingham, Edward Clisbee, and Director James W. Horne.

HELEN HAS REAL RAILROAD JOB

Following the grant of consent by officials of the Salt Lake Railway to establish a regular station and stop at "Kalem," where a studio has been built on both sides of the railroad tracks by the company, Helen Gibson last week received an official appointment as station master at that point. Helen has not yet learned whether any salary goes with the honor, but is glad to say that there isn't much work since other employees of the railroad who are more certain of their salaries do all the actual labor at "Kalem." If the station master reports every wreck that occurs at "Kalem" for "Hazards of Helen," the station is apt to hold an unenviable record in railroad lists.

ESCAPADES OF MR. JACK

The latest of the "Escapades of Mr. Jack," with Frank Daniels, is "Mr. Jack Goes Into Business." This, Mr. Jack's first attempt to enter the theatrical field, ends disastrously. He opens a theatrical agency for ladies only. Wilky catches him rehearsing with his patrons and after reading the riot act forces him to close up the office, much against his will. This is a one-part comedy, written by Bruno Lussing, and directed by C. Jay Williams. It is scheduled for release on April 24.

FLORENCE REED IN "WOMAN'S LAW"

If any doubt existed in the minds of the critical as to Florence Reed's right to be entitled one of the two or three most talented leading women on the screen today, Pathe's "The Woman's Law" removes it. Miss Reed displays in this Gold Rooster Play a sense of values, a depth of emotional resource and a versatility that is as rare as it is fascinating. Her part is an exacting one. She must play the unhappy wife whose husband is of fickle temperament and whose ways are such as to cause her constant worry and sorrow. Only at the end where with her husband dead, a victim of his own folly, she is enabled to come into her rightful heritage of happiness, does Miss Reed have an opportunity to free herself from the necessity of calling upon her emotional resources to an extent that must constitute a severe tax upon her strength.

"The Woman's Law" is the first Gold Rooster Play made by the Arrow Company. Lawrence McGill, the director, has staged and produced it most ably, and it is considered one of the best features that Pathe has released.

BRITISH AIDE TO MAJOR SNYDER

Will Machin, the well-known actor, summoned from the Selig Pacific Coast studios by William N. Selig, to enact the role of Captain Lige Brandt, in "The Crisis," was a lieutenant in the British army during the Boer war. He enlisted at seventeen years of age and saw three years of hard service. During the second year's campaign, there were only two lieutenants remaining in a regiment, for the others were either sick or had been killed. One of these remaining officers was Machin. It is noteworthy that two former army officers appear in "The Crisis" cast. They are Matthew Snyder, who was a major in the Confederate army, and Machin, a former lieutenant in the British army.

LE GUERE STILL WITH METRO

Contrary to published reports stating that George Le Guere had concluded his contract with the Metro company, and was open for other engagements, he will begin work on a new production shortly for the Metro programme, which will be produced by the Rolfe Photoplays, Inc. Mr. Le Guere's contract calls for at least two more five-part productions for Metro. On account of not having a scenario available several weeks ago suitable for Mr. Le Guere, Metro loaned the young juvenile to the Eastern company of Providence, R. I., to make one feature production for them. Mr. Le Guere has now finished work on this feature and again is on call by the Metro studio.

ALBANY'S PICTURE ARBOR

ALBANY, N. Y. (Special).—The Arbor Theater, Albany's newest motion picture house, opened April 3. It is a modern and thoroughly up-to-date, and one of the largest theaters devoted exclusively to high grade motion picture plays. The interior is beautifully decorated in light and dark brown, and equipped with a modern ventilating system. It has a seating capacity of 1,000 and provided with the latest design in orchestra chairs. The theater will be under the management of William H. Buck.

G. W. HERRICK.

RUSSIAN DANSEUSE SCREENED

Karvo Poloskova, the Russian danseuse, was especially engaged for the big ballroom scene in "Love's Toll," a multiple-reel photoplay feature written by Dr. Daniel Carson Goodman for the Lubin Company. In this scene the members of three musical comedy companies served as extras. It was taken on the largest stage in the country, that of the Metropolitan Opera House in Philadelphia. "Love's Toll" is to be released as a V.L.S.E. Classic.

FRANK DANIELS AS "A DOCTOR BY PROXY,"
In "The Escapades of Mr. Jack" (Vitagraph).



Photo by Degaston.
WILLIAM F. RUSSELL.
(American.)

PHOTO THEATER NOTES

CATHERINE VANDERBILT, of Park Avenue, was made happy by the recovery of a unique jeweled ornament which she lost while attending a box party at the Knickerbocker Theater. Herman F. W. Innecken, an usher, received a handsome reward for having found and returned the heirloom.

BEN H. ATWELL has resigned as director of publicity of the Knickerbocker Theater to assume a similar position with the new Rialto Theater. Wallace M. Powers, also a former newspaper man, who was Mr. Atwell's predecessor at the Knickerbocker Theater and who has since been associated with the national campaign conducted by the Triangle Film Corporation, returned to his old position at the Knickerbocker.

EDWIN MOCNARY, former auditor for Oliver Morosco, John Cort and, more recently the Century Theater, has been engaged to fill that office and that of treasurer at the new Rialto Theater.

THOMAS STEWART will succeed his brother, Charles, as manager of the Knickerbocker Theater when the latter withdraws to take charge of the new Rialto Theater, within the next few days.

COSTLY MEXICAN WAR NEGATIVES

Following the Columbus, N. M., raid, negative film depicting exciting border scenes sold all along the Rio Grande at record breaking prices. It is said considerable material showing the town a few hours after the attack brought \$5.00 a foot. About a dozen camera operators, generally free lancers, have been spending the winter along the border, and these men in almost every case suddenly found themselves with much larger bank accounts than they had had any reason to anticipate.

Howard Dempsey and G. M. Scott, representing the Feinberg Amusement Corporation, Fitzgerald Building, New York, were perhaps the heaviest purchasers in and around Columbus. The amusement company telegraphed several thousand dollars to El Paso and paid in cash for all negatives purchased.



BESSIE BARRISCAL.
(Triangle Ince Star.)

ALL ASSISTING ACTORS' FUND

Geraldine Farrar, "Queen of the Screen" and "Empress of Grand Opera" Volunteers for Big Benefit

Geraldine Farrar, who has added "Queen of the Screen" to her already assured "Queen of Grand Opera," is the latest recruit among the active workers in the Motion Picture Campaign for the Actors' Fund of America. She has volunteered her services in the Grand Tribute Matinee, which is to be held at the Metropolitan Opera House on May 15.

This grand matinee promises to be the biggest performance ever given for any cause anywhere. It comes the day after National Tribute Day, May 15, on which a portion of the receipts of every theater in the land where films are shown is to be poured into the fund. This mammoth performance will thus be the grand final fireworks of the great campaign in which the heads of the motion picture industry contracted to raise \$500,000 in fifteen weeks.

half of the \$1,000,000 permanent endowment of the Actors' Fund of America.

Miss Farrar, through her double notable association with both the films and opera, will be the bright particular star of the proceedings and the committee in charge promises that she will be backed by the greatest collection of artists ever gathered together on one programme. Miss Farrar has sent the following letter to the National Chairman of the Motion Picture Campaign:

DEAR MR. GOLDFISH: You and Mr. Frohman know my deep interest in the admirable project you have now in hand to raise the \$1,000,000 fund for the benefit of the Actors' Home. Of course, I am delighted to help, and you may be assured of my hearty co-operation.

Sincerely,
GERALDINE FARRAR-TELLERSEN.

PEARL OF GREAT PRICE

Noted Film Star Contributes \$100 Toward Fund to Endow Actors' Home

Pearl White, one of the best known stars of the film world, has been added to the role of honor of the individual contributors toward the half million dollars to be raised through the Motion Picture Campaign for the Actors' Fund before May 15 as a permanent endowment for the Actors' Home on Staten Island.

This campaign already indicates that the desired amount will be greater than the figure originally stated. Besides the returns that will come from National Tribute Day, Monday, May 15, when all motion pictures theaters will contribute a part of the gross receipts, the actors of the film studios have donated or will donate generously as individuals.

Miss White stated: "It is one of my best pleasures to be able to aid this cause. The actors have done much for public and private philanthropies, and it is for us who can earn a competence to aid those unfortunate of the profession who have come to old age, dependent upon others for support." This practically is the sentiment that has been found throughout the campaign.

FREE FILM TRAILERS

Charles R. McCauley, chairman of the committee on cartoons and animated announcements, is preparing what is known as a "trailer" reading—

"MOTION PICTURE CAMPAIGN FOR THE ACTORS' FUND OF AMERICA. NATIONAL TRIBUTE DAY MAY 15"

with an appropriate drawing that will make up 25 feet of film. These trailers are to be sent out free of charge attached to all outgoing releases of films.

RAVER'S POLICY

The policy instituted by Mr. Raver, president of the Raver Film Corporation, of not disposing of any rights on his photo-feature, "The Other Girl," before his production was finished, is bearing its fruits in a big bulk of applications and bids for territorial rights that are being received every day at the offices both through the mail and by personal calls. While many were desirous of purchasing the rights of the picture for their districts when Mr. Raver announced the making of this Augustus Thomas play into motion picture form, none of the offers were accepted, as he wished that every purchaser have the opportunity of viewing the picture before they bought. The result is that he has established a broader confidence in his product, and is not connecting the name of his company with the sale of "disappointments."

MIX WITH THE MINISTERS

CLEVELAND (Special).—An open meeting of the Northern Ohio Motion Picture Exhibitors' League brought spirited replies to the criticisms that have been delivered from local pulpits against Cleveland picture men. Attorney R. J. Sawyer, for the League, attacked muckraking by the clergy, and again savagely denounced the principle of censorship. The meeting was addressed also by F. J. Harrington of Pittsburgh, president of the Motion Picture Exhibitors' League of America, and by Miss Kate Davis, president of the International People's Association. The minister who has been loudest in his denunciation from the pulpit was among those present.

R. A. HAYES.

"A CHIEF'S AMANG YE TAKIN' NOTES"

Eugene Roth, of the Portola Theater, San Francisco, paid a visit to V. L. S. E. headquarters recently. Mr. Roth is making a tour of the Middle West and East, inspecting theaters en route, with the intention of acquainting himself with the latest innovations of the most representative theaters in the country, for a new house which he proposes to build at the Golden Gate. He is accompanied by a California architect who will formulate plans for the construction of the theater, in which will be incorporated all the best features of the houses viewed by the pair during their journey.

CAPITAL CITY CHIPS IN

Washington, D. C., Boosts Motion Picture Campaign for Actors' Fund

WASHINGTON, D. C. (Special).—An energetic committee has been organized in the National Capital to see that it does its share in raising the \$500,000 for the endowment of the Actors' Fund, which the heads of the motion picture industry contracted to collect in fifteen weeks. The chairman of the Board of City Commissioners is the Honorary Chairman of the Campaign's Washington Committee, and Alfred Ferguson is the Active Chairman. Other members of the committee are J. H. Warraven, J. L. Yates, and Fred Haskins.

Mr. Ferguson reports that the proprietors of the Washington motion picture houses are all taking a lively interest in the movement and that they will give a good account of themselves on National Tribute Day, May 15th. The Washington public is evidencing sympathy with the great charitable undertaking and is sure to support the campaign with generous donations.

BUFFALO AIDS ACTORS' FUND

Buffalo will give a grand ball and entertainment, the proceeds of which will go to swell the \$500,000 which the heads of the motion picture industry have contracted to raise as their contribution to the endowment of the great Actors' Fund charity.

Led by Chairman Brandon of the Buffalo Screen Club, the people of Buffalo will respond loyally to the great movement to provide for the permanent welfare of the retired members of the theatrical profession. The campaign is being received with complete enthusiasm everywhere, in cities large and small.

ROTHACKER RESEARCH LABORATORY

Watterson R. Rothacker announces that the research laboratory of the Industrial Moving Picture Company will be directed by Mr. E. H. Spears who, until Feb. 1, of this year, was working along these lines under the personal supervision of Dr. Kenneth S. Meese, Director of the research laboratory of Eastman Kodak Company.

Mr. Spears' duties, in addition to continuing his experimental research work, will be to personally inspect the product of the Industrial Moving Picture Company, to render special and expert advice to customers of this company and to undertake a special educational campaign for the direct and specific benefit of the Rothacker employees.

SO COLD THE CAMERA FROZE

For "Beyond the Law," Director E. H. Calvert of Essanay and troupe have returned from the Canadian border above Virginia, Minn., to Chicago where the inhabitants are willing to admit four below zero is cold weather. In filming the piece, which will be in three reels and is taken from Henry Oyen's "The Snowburner," twenty and thirty degrees below zero were common temperatures. So cold was it that not even the fastest camera could snap a still and the motion picture one had to be packed in the snow frequently.

Calvert plays the lead in the piece with Marguerite Clayton.

NANCE O'NEIL PROSPECTS FOR OIL

Nance O'Neil, the eminent emotional star heading a company of Lubin photoplayers under the direction of Edgar Lewis left Philadelphia in a special train for Franklin, Pa. The journey is in search of atmosphere and flavor for the photoplay story "The Tollers," by Daniel Carson Goodman, which is being made into a multiple reel feature for the Lubin company, by Edgar Lewis. The interior scenes for the opening chapter called for unusually elaborate settings and have already been taken at the Philadelphia studios. The story subsequently shifts to the Pennsylvania oil regions, and it is there that Edgar Lewis has transported Nance O'Neil and her supporting company of photoplayers to get the benefit of exterior settings more realistic than could be accomplished by the genius of stage carpentering.



JOSEPH KAUFMAN.

JOSEPH KAUFMAN FAMOUS PLAYERS

A valuable addition has been made to the producing staff of the Famous Players Film Company in the person of Joseph Kaufman, who has severed his connection with the Lubin company, for which he has been directing three, four and five-reel productions for the last three years. His last film made under the banner of the Philadelphia concern was "Dollars and the Woman."

Mr. Kaufman's first production for the Famous Players will be an adaptation of E. Phillips Oppenheim's celebrated story, "The Great Gamble," in which Pauline Frederick is to be starred.

WHARTONS WORK FOR HEARST

Editor DRAMATIC MIRROR: We desire to correct a statement that appeared recently in certain newspapers to the effect that Mr. William Randolph Hearst has become financially interested in this company. While we would deeply appreciate this fact if it were true, we feel that in justice to Mr. Hearst, it is only right to deny it. We have no desire to make capital of Mr. Hearst's name nor have him annoyed with unnecessary inquiries. The actual fact of the matter is that we are affiliated with the International Film Service (of which Mr. Hearst is president), as contracting producers. We are proud to acknowledge this, and hope the affiliation will be of long standing. Yours truly,
WHARTON, INC.,
THEO. W. WHARTON,
President.

SINGLE TAX AND THE MOVIES

The Public of Chicago is conducting a competition for the best scenario illustrating the Single Tax. \$250 is to be paid to the prize winner who will receive, in addition, half of the amount paid for the film by the movie concern which accepts it. Colonel Jasper E. Brady, head of the Scenario Department of the Vitaphone Company of New York, is to be the final judge. Manuscripts, which can be of a length suitable for a two, a three, a four or a five-reel film, should be in the hands of the scenario competition editor of The Public by August 31.



NANCE O'NEIL.
In "The Tollers" (Lubin).



JOYCE FAIR.—(ESSANAY.)

DAVE HIGGIN'S DRAMA

"At Piney Ridge," Selig's May Release on V. L. S. E. Programme

Announcement is made of release under date of May 1st, through the V. L. S. E., of the Selig feature, "At Piney Ridge," founded on the plot of the stage production of the same title. Fritz Brunette will play the star role in the film adaptation, with Al W. Filson in the principal male part. The cast includes such well-known artists as Leo Pierson, Edward J. Piel, Frank Clark, Vivian Reed, James Bradbury, William Scott, and Lillian Hayward.

This drama of the Blue Ridge Mountains is recorded as David K. Higgins' greatest triumph in the "legitimate" field, and the film production, for which Robert Daly is responsible, is modeled along similar lines, with the additional charm of scenic splendor and minuteness of detail only to be attained on the screen. A double love story of intense human interest, one ending in tragedy, the other in happiness, is set forth in convincing fashion. The title role is said to furnish Miss Brunette with the best opportunity of displaying her emotional talent accorded her since her debut in filmland.

JERSEY EXHIBITORS BANQUET

Harmony was the keynote of the banquet given by the Hudson County Motion Picture Exhibitors' League at the Berkeley Clubhouse, Jersey City, N. J. The affair was promoted with a view of bringing about a closer relationship among the exhibitors throughout Hudson County. About 250 motion picture men and guests were present. Dr. Charles Hespe, president of the league, presided as toastmaster, and delivered an interesting address on "Co-operation Among Moving Picture Exhibitors and Useless Legislation." W. Stephen Bush of the *Moving Picture World* discussed "Censorship"; Lee A. Ochs, president of the New York Motion Picture Exhibitors' League, spoke on "The Benefit of Organization"; Paul H. Cromelin, of the Cosmos Film Company, on "Duty of Exhibitors to the Public," and J. A. Koertel, of the General Film Company, gave an interesting discourse on "Relationship of the Distributor to the Motion Picture Exhibitors."

There has been quite a little talk lately in political circles regarding the establishment of a local Censorship Board.

E. A. GREWE, JR.

SEATTLE WARNS NEW YORK

SEATTLE (Special).—The Motion Picture Campaign for the Actors' Fund in the Northwest is now into the second speed. Active Chairman F. S. Fountain states that in the competition of cities to give the largest amount on National Motion Picture Tribute Day, Monday, May 15, Seattle will be among the first.

"They have called Seattle the New York of the Northwest," says Chairman Fountain, "but there may come the time when New York will be called the Seattle of the East. The Northwestern campaign covers Washington, Montana, part of Oregon, North Dakota, Wyoming, Idaho and a few cities over in the Dominion."

"The Northwestern folks are kind-hearted and they feel that this humanitarian purpose is worthy of their sincerest efforts. The National Committee in New York may confidently expect big results from here."

DICKEY AS A DENTIST MINER

Paul Dickey, the Lasky director, has already begun the production of the Cleo Ridgely-Wallace Reel vehicle, "Under the Mask." While up Cahunga Canyon on location it was so cloudy that it was impossible to photograph, so the members of the company found an old abandoned sluice box and spent the day panning gold out of the creek. After a hard day's work, enough of the precious metal was secured to fill a tooth, and as soon as the tooth is secured in which to place the filling, the company will feel amply repaid for their day's labor.

SELIG SHORT FILMS SUCCESSFUL

Systematically observing the policy instituted by William N. Selig, that no thought, care nor expense shall be sacrificed in the production of shorter length films, the Selig Company announces two unusually noteworthy productions for release through General Film Service. On Monday, April 24, "The Woman Who Did Not Care," a multiple reel feature drama, will be presented. This drama features Eugenie Besserer, Edith Johnson, and Harry Mestayer. On Saturday, April 29, "Badgered" will be released through General Film Service. Harry Mestayer takes the leading role and is ably supported by Edith Johnson, Al W. Filson, and James Bradbury.

A year ago William N. Selig stated in an authorized interview: "There will always be a market for picture plays in one, two, and three reels." Since that time the policy of the Selig Company has been to make every production better than the previous one. This policy has succeeded, for Selig business in shorter length films has tripled during the past few months. The demand for picture plays of shorter length cannot be supplied at this time.

RACE FOR "RACE SUICIDE"

"Race Suicide," the six-part motion picture which is being marketed upon a territorial basis by Jos. W. Farnham, Frank L. Greenwald, secretary and treasurer of the Exclusive Photoplay Service, Inc., of Cleveland, Ohio, made a special trip last week to New York City, to purchase of the territorial rights for the states of Ohio and Kentucky. Mr. Farnham, turned over to Mr. Greenwald, at the time of his purchase, more than 75 applications for bookings in the state of Ohio.

The Exclusive Photoplay Service anticipates a business on the production which warrants their contention that the production, which departs in its nature from the much-abused term "five-reel feature," will substantiate the judgment which the Exclusive Photoplay Service, Inc., has shown in the purchase of this production as a leader for their exchange.

EDISON AIDS ACTORS' FUND

Among the personal contributions received by Samuel Goldfish, chairman of the Executive Committee for the Actors' Campaign for the Motion Picture Fund, is one from Thomas A. Edison for \$250. This is Mr. Edison's private donation, in addition to what he has contributed with the officials and members of the motion picture division of the Edison Company.

The check was accompanied by a letter from L. W. McChesney, manager of the picture division, who states that C. H. Wilson, vice-president of the company, has found instant response to the appeal for the cause.

IMPORTED RUSSIAN FACE FRINGE

For appearance in the forthcoming production of "The Other Sister," in which Gail Kane stars, the Equitable Casting Department went to Ellis Island and engaged eighteen Russian peasants who possessed sufficient whisker adornments to lend local color to a scene depicting life in a Siberian mine. The whiskered peasants represented every conceivable form of facial hirsutical ornamentation known to the expert. William Sheer, who chose the men, calls the whiskers by name, as Hirsutis Radius, Burst o' Flame, Feather Duster, Sunburst, Soup Screen, Dismal Swamp, Wire Set, and Elector Betorium. These species were heretofore unclassified, and should properly be included under the genus "hairy rechen-bush."

TAKES A WIFE TO WAR

CHICAGO (Special).—Not many cameramen consider an assignment to the Mexican border so pleasing that they enter into the bonds of matrimony before leaving for the front and are accompanied to scenes of warfare by a bride. J. G. Ries of Chicago, one of the staff cameramen of the Selig-Tribune, thought it all over, however, and concluded to wed the Chicago girl of his choice and then hasten to the Mexican border line. But the best laid plans of the matrimonially inclined oft fail to materialize. After the wedding the charming Mrs. Ries concluded to accompany her husband. She did so.

PATHE'S "GIRL WITH THE GREEN EYES"

Pathe announces the five-reel feature, "The Girl with the Green Eyes," adapted from the play of the same name written by Clyde Fitch. Katharine Kaelred and Julian L. Estrange, well known players on the legitimate stage, are featured in this production, which retains the many merits of the original play. It is a forceful drama with the jealousy of a young married woman over her husband as the main theme. The play is specially produced and contains many strong situations. It will be put upon the Gold Rooster Programme and released, May 16th.

AUGUST ACTS AND DIRECTS

Edwin August has completed work on "The Social Highwayman," in which he starred, and at the same time directed the production. There are few directors sufficiently conversant with the art of staging to control the action of his players and play a leading part at the same time. August, however, has been doing this very thing for the past three years, thus establishing the fact that it can be done.

MOOSE JAW'S \$100,000 THEATER

MOOSE JAW, SASK., CANADA (Special).—The Canadian Film Exchange is building a magnificent modern theater for the Allen Theater Company of Calgary, at Moose Jaw. The stage will be large enough, and have all conveniences to accommodate any road show.

The theater will be called "The Allen," have a seating capacity of 1,000, and be completed about August 1st.

The policy of the house is not definitely settled, but so far as known will run vaudeville, road attractions and Paramount Feature Films.

The present manager of the Rex Theater, Mr. A. J. McKelvie, will manage the new house when completed. He is a man with a very pleasing personality, excellent business ability, and has had a large amount of experience. The Allen under his management should be a winner from the start.

ALFRED W. LANE.

WHY THE LAMB LOVES MARY SO

(From Vachel Lindsay's "Art of the Moving Picture.")

Why do the people love Mary? Because of a certain aspect of her face in her highest mood. Botticelli painted her portrait many centuries ago when by some necromancy she appeared to him in this phase of herself. There is in the Chicago Art Institute at the top of the stairs on the north wall a noble copy of a fresco by that painter, the copy of Mrs. MacMonnies. It is very near the Winged Victory of Samothrace. In the picture the muses sit enthroned. The loveliest of them all is a startling replica of Mary.

The people are hungry for this fine and spiritual thing that Botticelli painted in the faces of his muses and heavenly creatures. Because the mob catch the very glimpse of it in Mary's face, they follow her night after night in the films.

TERRISS FILMS THE BILTMORE

Tom Terriss has filmed the Biltmore Hotel, thereby adding one more "for the first time" feather to his producer's cap. Invading the hostelry about midnight on Monday, Mr. Terriss and his "minions," in the shape of company, assistants, camera men, property men, and supernumeraries, added to the liveliness of that ever lively place until dawn by taking scenes of all the various phases of life in a metropolitan hotel. After acquiring enough film to satisfy the most curious of country matrons as to the actual working details of this widely known hotel, Mr. Terriss moved to the skating rink on the roof, where, with the Norwegian, Naess, and the Dane, Hans Slegmund, for the fancy "ground and lofty" skating, he secured film versions of the latest New York fad and winter sport.

SIX FEET TWO OF GIRL

Blanche Payson, of world-wide fame as the tallest woman cop, and who was a commanding figure in the "Zone" of San Francisco's fair, was recently engaged by Keystone as official chaperon. She came and immediately all twelve of the Keystone directors wanted to put her into pictures. So she is having a busy and exciting time playing parts for the camera. She has already had almost every sort of part—except that of a cop. Just now she is playing in a seaside romance and before many weeks the public will have a chance to observe how 220 pounds may be distributed along six-foot-two of vigorous young womanhood to really magnificent advantage, for Miss Payson plays the part of an Amazonian sweetheart in a stunning black-and-white striped bathing suit that was not found ready-made in a shop.

"THE CYCLE OF FATE"

Even better than "Thou Shalt Not Covet" is the opinion of film critics expressed after viewing "The Cycle of Fate," released as a Selig Red Seal Play through V. L. S. E., Inc., on Monday, April 3rd. Winsome Bessie Eyton enacts the leading role and she is ably supported by such stars as Edith Johnson, Wheeler Oakman, Frank Clark, Al W. Wilson and others. Marshall Nellan wrote and directed this spectacular drama and also enacts a character role therein. "The Cycle of Fate" carries the tang of the salt sea and the voices of the city. It is a thrilling story of contrasts and introduces many innovations. The play is cast in two episodes, one being a prologue, although many of the same characters are shown throughout the drama.

PATHE HELPS CHICAGO POLICE

The Chicago Police Department has been using a Pathe News film to acquaint its detectives with the face of Jean Crones, the notorious anarchist who attempted wholesale poisoning. The Pathe News last Thanksgiving filmed an anarchistic gathering in which Crones appeared prominently. Manager Holah, of Pathe's Chicago office, remembered the occasion and offered to show the picture to the detectives of the department. The police found it of great help.

PICTURES IN UTICA

UTICA (Special).—Bender has Willard-Moran fight pictures. Alhambra has Mae Marsh and other Triangle players. Shubert offers three Paramount features a week, this week Hazel Dawn, William Farnum, and Pauline Frederick. Avon has Violet Horner in "The Marble Heart."

ARTHUR L. WILCOX.

IRWIN VISITS V. L. S. E. EXCHANGES

Walter W. Irwin, general manager of the V. L. S. E., has just returned to New York, following a series of "flying trips" to the Big Four branch offices, in the Middle West and Eastern territory. These included visits to Boston, Philadelphia, Pittsburgh, Chicago and Minneapolis exchanges. The trip will be supplemented by visits to other offices, until the V. L. S. E.'s complete circuit has been completed.

Mr. Irwin met a number of prominent exhibitors during his tour, and at Minneapolis a gathering composed of leading members of the Northwestern Exhibitors' League, called upon him, and complimented him upon the steady success attained by his company's policies during the past few months.

"SAFETY (RAZORS) FIRST"

The officials of the Barber's Union, Ely, Nebraska Local, have notified the Mutual Film Corporation that their body has passed resolutions not to attend the moving picture theaters until the stars in the various companies agree to have their hair cut regularly.

The resolutions go on to state that their business has been hurt by the increased use of safety razors and they feel that moving picture actors are starting a fad of wearing unshorn locks which will be followed by young men in all parts of the country. The resolutions were signed by William F. Hicks.

VITAGRAPH ACTOR KILLED

Harold Hubert, one of the actors in "The Battle Cry of Peace," and who has been seen in a number of other Vitagraph releases, was run down by an automobile at the corner of 22nd Street and 8th Avenue, and died a few hours later. The movie world as well as the theatrical world will feel his loss. Hubert was 58 years old. He had just finished a comedy scene at the studios in a series featuring Frank Daniels, and was on his way home at 242 West 4th Street, when he met his death.

MOVING PICTURES AID SUFFRAGE

The Iowa Equal Suffrage Association in conjunction with a vigorous campaign for recruits and votes in the Hawkeye State, is utilizing the picture "The Ruling Power," a Vitagraph three-reel production, released through the General Film Service.

The suffragists are working hand-in-hand with exhibitors in that State, and have a plan whereby they share in the receipts. In this way, they have added thousands of dollars to their campaign fund and called their cause to the attention in a most effective manner.

HELEN GREENE IN TIMES SERIAL

Helen Greene, although she has not yet reached her majority, has attained prominence after playing in pictures for less than a year. She is now being starred in the new Buffalo Times Syndicate serial, which is being produced under the direction of George Terwilliger. Both Miss Greene and Mr. Terwilliger were formerly with the Lubin company.

"IRON CLAW" ACTOR IN FLAMES

While directing a fire scene in Jersey City for "The Iron Claw," Edward Jose was started to see one of his players, Charles Reveda, fall from a scaling ladder into the flames. Reveda had become stupefied from the smoke, and lost his grip. He was burned on the face and hands, but after being treated at his home returned to work a day later.



ROLLIN S. STURGEON.

(Director Western Vitagraph Co.)

THIS IS THE WAY THE ESSANAY-CHAPLIN "CARMEN" FEATURE HAS STARTED



BROADWAY THEATRE
"MAYO PLAYS OF DISTINCTION"
AT 41st STREET
NEW YORK CITY April 18, 16.

V-L-S-E, Inc.,
1600 Broadway,
New York City.

Gentlemen:
I booked Charlie Chaplin in his screening, leaving four
part country, his burlesque on "Carmen" for one week at the Broadway
Theatre, exclusive rights.

Instead of running this attraction at the Broadway, I
should have been able to accommodate the throngs of people that
gathered in and about the Broadway. By this I mean to say, the
throngs that were turned away, not even able to purchase tickets
or in any way gain admittance to the theatre.

The double forced of employees at the Broadway were unable
to handle the vast crowds, and when the New York City police were
called, they were also helpless for some hours. The heavy copper
swords in the lobby were simply torn off of their hinges by the rush-
ing, pushing crowds. The line reached around the block to Seventh
avenue and down to the Metropolitan Opera House. More people re-
turned this film than any other picture has ever had in the house.
On the opening day over nine thousand people paid admission, which
more than paid for the rental of the film for the entire week. There
have been other film successes along Broadway, but this we are
confident makes all previous records.

Trusting that the rest of your exhibitors will have the
greatest and glorious success that I have had, I remain,
Yours very truly,
Leon J. Koppelman
MANAGER

15/16

CLASS OF SERVICE	SYMBOL
Day Message	DL
Night Message	NL
Day Letter	DL
Night Letter	NL

WESTERN UNION TELEGRAM

NEWSPAPER CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT
SILVERMAN BROOKS, VICE-PRESIDENT

RECEIVED AT

U.S. Cincinnati, Ohio, April 11th, 1916.
1220 PM

V. L. S. E. Inc.,
1600 Broadway,
New York City.

RE 1655 Broadway NY

Chaplin's Carmen opened at Grand Opera House, Cincinnati, Monday
for four weeks. Consecutive run down town to the largest
capacity business in history of Cincinnati. Theatre seats
sixteen hundred, every seat filled in each performance from
ten in morning till eleven at night newspaper reviews and
criticisms this morning papers are profuse in their statement
of the record breaking success of this picture. They are
unanimous in proclaiming it a great big howling success
Chaplin's best on the screen. Admission price twenty-five cents.

314 PM CHARLES WHIGEL.

Released through the V-L-S-E



Essanay

1333 Argyle St., Chicago



Released April 24th



A Seven Part Drama
"THE LAW
DECIDES"—A
Vitagraph Blue
Ribbon Feature
by Margaret
Bertsch—Feat-
uring Dorothy
Kelly, Harry
Morey and
Bobby Con-
nelly. A revela-

tion in mistaken mother love, pic-
turing the rack upon which all are
placed when a mother's adoration
for her son, clashes with his duty to his
wife, and showing the cold, unsympa-
thetic viewpoint of the law.

Released May 1st



A Five Part Drama
"AT PINEY
RIDGE"—A
Selig Red Seal
Play adapted
from David K.
Higgin's greatest
stage success—
Featuring Fritzi
Brunette, ably
supported by
Frank Clark,

Vivian Reed, Al. W. Filson and
others—"A breath from the Tennesse
Mountains"—He plucked the mountaia
flower and ground the blossom under his
heels—But grim retribution comes!

ONE YEAR

"PROGRESS," someone has
said, "is the result of dis-
content with old methods."

V-L-S-E was started a year ago this month in
the belief that there was a demand by exhibitors
for a system of film distribution which would
minimize the element of CHANCE and em-
phasize the element of CERTAINTY.

That the system adopted by the V-L-S-E—the
"Open-Booking," "Box-office-Value" method
of renting pictures—has fulfilled a most pressing
demand is evidenced, not alone by the unpar-
alleled dollars-and-cents growth of this company
during the first year of its history—

But by the good will which it has
been our happy privilege to have ex-
tended us by exhibitors everywhere.

And it is this good will which holds a
wealth of significance for every progressive ex-
hibitor who has not yet learned for himself the
source of its inspiration.

Released May 8th



A Five Part Drama
"LOVE'S TOLL,"
—A Lubin Sov-
ereign Play by
Daniel Carson
Goodman, a u-
thor of "Souls
in Bondage,"
"Gods of Fate,"
etc.—Featuring
Rosetta Brice
and Richard

Buhler.—A heart-beating play of a
woman who marries with a lie in her
heart, and of a man from whose lips
the cup of trust and happiness is dashed
by one whom he held in closest regard.

Released May 15th



A Seven Part Drama
"SHERLOCK
HOLMES"—An
Essanay picturiza-
tion of the famous
stage and literary
success of the
same title by Sir
Conan Doyle
with William

Gillette, the world renowned
actor, in the character which he has
stamped with undying fame.

V. L. S. E. Inc.

FEATURE FILMS OF THE WEEK

"The Good-Bad" Fairbanks and Fair Bessie, Whose Last Name is Love, Together With the Irrepressible "Fatty" Arbuckle, First to Be Seen on the New Rialto Screen

"THE GOOD BAD MAN"

A Five-Part Drama Written by and Featuring Douglas Fairbanks. Produced by Fine Arts Under the Direction of Allan Dwan for Release on the Triangle Programme April 30.

Passin' Through Douglas Fairbanks
Bud Fraser Sam De Grasse
Bob Evans Doc Cannon
The Weasel Joseph Singleton
Amy, his daughter Bessie Love
Jane Stuart Mary Alden
Thomas Stuart George Brainerd
Sheriff Fred Burns

"The Good Bad Man" has the charm of being unique; we cannot remember ever having seen a photoplay just exactly like it. Furthermore, it has the added charm of introducing Douglas Fairbanks in a brand new screen role, that of a typical Westerner of the old days, and, what is more surprising yet, he rides a cayuse with all the grace and abandon of a cowpuncher who has spent his days amidst the excitement of the round-up and his nights riding herd beneath the tranquil light of the stars to the tune of "The Cowboy's Lament." We had supposed that Douglas Fairbanks would be satisfied with his well-earned laurels as a first-class screen comedian, but lo and behold, he must now set out and endeavor to take those of William S. Hart and Frank Keenan.

And judging from this picture, they had better watch out, for though he plays an exceptionally eccentric character yet beneath the eccentricity shines forth the ability to achieve the heavier roles. Still, the screen has too few good comedians for Douglas Fairbanks to consider or his directors permit of his desertion.

In "The Good Bad Man" he has a part that appears to be ideally fitted to him. There are several moments that are exceptionally amusing. In one part he tells of holding up the Pacific Limited and robbing the conductor of his ticket punch. In telling of it he says that he always wanted a ticket punch and the only way he knew of to get one was to hold up a train and take it away from the conductor. In another scene he holds up a grocery store and loading up a sack with provisions takes it out to a poor young outcast without a father. He seems to be obsessed with an idea of helping children without fathers because he himself is not sure that he rightfully possesses one.

In passing through a rough settlement he meets and falls in love with Amy, the daughter of "The Weasel." He has for a rival "The Wolf," leader of a gang of desperadoes. Later he learns that "The Wolf" is the murderer of his father and that he hounded his mother almost to death. The two start out on a reciprocal killing expedition, but Passin' Through is the lucky man. After killing "The Wolf," he rescues Amy, and the picture closes with them hurrying for the Canadian boundary to a life of love and happiness.

The picture has been exceptionally well staged under the capable hands of Allan Dwan. He has achieved the Griffith faculty of handling in an attractive manner large stretches of country, and has again demonstrated his ability to stage mob scenes in a thoroughly effective manner.

The supporting cast is exceptionally good. Bessie Love in the leading feminine role pleases as usual, with her submissive charm and winsome personality. Sam De Grasse scored as "The Wolf," and Joseph Singleton did a good bit as "The Weasel." The others handled minor parts capably. The photography was up to the usual Griffith standard. Viewed as a whole, it is an interesting, entertaining and novel picture, well staged and well acted. E.

"CIVILIZATION'S CHILD"

A Five-Part Original Drama. Written by C. Gardner Sullivan, and Featuring Anna Lehr. Produced by Kay Bee under the Direction of Charles Giblyn; for Release on the Triangle Programme, April 23.

Rose McManus William H. Thompson
Bernie Anna Lehr
Nicola Turgenyev Jack Standing
Ellen McManus Dorothy Dalton
Jacob Weil Clyde Benson
Peter Saranoff J. P. Lockney
Judge Sims Barney Sherry

In this picture, C. Gardner Sullivan has seen fit to preach a sermon, a good strong sermon by the way, but one that stops just short of pointing the moral. He leaves that for his audience. He has evolved a strong story, a bit sordid, it is true, still one which is not only intensely human, but quite common in any of our larger cities. Civilization is a big theme but we do not see why "Civilization" in the abstract should be censured or blamed for the vices and sins of mankind. Mr. Gardner certainly cannot be advocating that the world be left in ignorance just because there are evil people in the so-called civilized communities, or because the civilized world has not yet reached that Utopian state which authors dream of. Yet such would seem to be the thesis of this picture, which piles felloes of persecution upon Ossas of suffering humanity to make an East Side hysterical.

Be that as it may, the picture has been well worked out. The scenes supposed to be laid in Kiev, Russia, were especially well handled, and presented with plenty of atmosphere and realism. The racial hatred

of the populace for the Jews was convincingly shown, and the massacre of these much persecuted people and the burning of the Jewish section of the city formed a vivid spectacle. The sweat shop scenes were also capably handled, with several little touches that gave the semblance of reality. Charles Giblyn deserves great credit for his capable directorial work.

Anna Lehr, in the leading role, failed to inspire the sympathy that the part demanded. Her acting did not have the semblance of reality; she appeared cold and unimpressive. Jack Standing gave a thoroughly creditable characterization of the Russian musician, and William H. Thompson scored as Rose McManus. Dorothy Dalton pleased in the minor part of Ellen, the Rose's daughter. The photography and lighting were up to the usual face standard.

Berna, a Russian Jewess, left destitute by her parents, grows up as an innocent child of nature far in the interior of Russia. Her uncle in Kiev, believing that she is becoming a barbarian, sends for her to be civilized. On her arrival she is given her first taste of civilization by becoming involved in a massacre of the Jews by the Cossacks. With other refugees she flees to America where, in the employ of a distant relative, she is forced to labor in a sweat shop. The political boss of the neighborhood is attracted by her beauty and sends for her. She never returns to her relatives. She is next seen as a frequenter of the fast cafes. There she meets and falls in love with a high-born Russian musician. They are married and have a child. Her husband gets work in the fashionable res-

tion to show where one leaves off and the other commences. It starts off as an argument favoring the dissemination of knowledge regarding birth control, showing the deleterious effect on civilization of permitting the birth of children into the world handicapped with physical and moral deformities. This part of the picture was not convincingly presented, and whereas the educated person might comprehend the indirect suggestive trend of the argument, still for a picture that is to be shown to the masses, we believe that the method of treatment should be made more direct, simple, and understandable. In so far as the first part of the picture is concerned, there is no differentiation made between birth control, race suicide, or abortion. We cannot believe this to be the purpose of the authors.

The second part of the production is a strong preaching against race suicide. It is convincing, strong, and impressive, with a touch of realistic human nature that brings tears to the eyes of the audience. This feature of the picture has been mightily well handled, every meaning and argument coming across the screen in a simple, direct and intelligible manner. There is one place, however, which has a false touch. When the district attorney finds the reason why so many of the social set are without children he drives the women from his house, remarking that he ought to prosecute them for manslaughter. He also accuses his wife of being a murderess. No lawyer would make remarks of this nature, especially without detailed knowledge as to whether a crime in the eyes of the law had been committed. The law allows a

perverted herself too frequently and is forced to endure a sorrowful life robbed of the blessing of motherhood. E.

"THE LOVE MASK"

A Five-Part Original Drama. Written by Jeanie MacPherson and Cecil B. DeMille, and Featuring Cleo Ridgely and Wallace Reid. Produced by Jesse L. Lasky, under the Direction of Frank Reicher; for Release on the Paramount Programme.

Kate Kenner Cleo Ridgely
Dan Deering Wallace Reid
Silver Spurs Earle Fox
Jim Robert Fleming
Estrella Dorothy Abill

This picture serves to introduce Cleo Ridgely in an entirely new role and one that she makes particularly effective. It is one of those strong women in the early days of the West who, through force of circumstance, were compelled to take their place in the ranks of the toilers and labor as a man. The picture cannot in truth be called a drama, but it effectively illustrates a point that we have long been advocating, and that is that a picture to be successful does not necessarily have to follow the rules and dictates of dramatic construction. It is a series of incidents in the life of a young woman. There is little plot and that little is exceedingly simple; but there is a good, interesting, entertaining story. And because of this and the manner in which it has been told the picture is good. We congratulate both the author and the director for their courage in casting aside the seemingly hard and fast rules that have governed moving picture construction. It is a step in the right direction.

Cleo Ridgely, in the leading role, pleases mightily. This is the first picture in which we have seen her in which she was not more or less dependent on her wonderful beauty as a chief aid. In this offering one became so interested in her exciting experiences that her beauty was forgotten. Wallace Reid, playing opposite, pleased in the role of the sheriff, and Earle Fox gave a good performance as Silver Spurs, the bandit. The picture was well staged with some very beautiful and impressive exterior locations. However, we would call to the director's attention to the fact that a good miner equipped with a perfectly good sluice box would not be liable to use a pan and that it is almost impossible to remove a pair of spurs from a wide-awake man without his realizing the fact. The photography was up to the usual Lasky standard of excellence.

Kate Kenner, a young Western girl, whose father and mother have died, supports herself by carrying on placer gold mining in the river bed near her cabin. By accident she discovers a rich vein of virgin gold. While she is taking a sample to the assayer's office the claim is jumped by unscrupulous miners, who file on it at once, and thus cheat her out of her find. Not being able to obtain her claim through the law she resolves to hold up the stage when the first shipment of gold is made, impersonating a well known bandit by the name of the Silver Spurs.

She holds up the stage, but fails to secure the gold. The real Silver Spurs is chased by the sheriff's posse and wounded and Kate, meeting him, takes him to her cabin. Later she tries to rob the Red Dog saloon and is captured by her lover, the sheriff. The justice of the peace holds her for trial and she is in danger of being hung when the real Silver Spurs appears and, successfully robbing the saloon while everyone is busy with the trial, leaves a silver spur as a souvenir. This proves an effective alibi for Kate and the picture closes with her in the arms of her lover, the sheriff. E.

"HIS WIFE'S MISTAKE"

A Two-Part Keystone Comedy Produced by and Featuring Roscoe Arbuckle. Released on the Triangle Programme April 2.

The New Janitor Roscoe Arbuckle
The Office Boy Al. St. John
Mr. I. Steele William Jefferson
Mrs. I. Steele Minta Durfee
The Telephone Girl Betty Gray
Mr. B. U. Stout Arthur Earl

Using the very old plot of mistaken identity, Roscoe Arbuckle manages to get an enormous amount of fun out of it in his own peculiar way. As the janitor of a new office building, he becomes involved in all sorts of ludicrous predicaments, the funniest of which is when he goes up against a cake of soap and meets an ignominious and undignified defeat. It does not seem possible that one small, innocent-looking cake of soap could supply as much amusement as Roscoe Arbuckle extracts from it. The picture carries a well-defined story in which the wife of a business man, told to wait and entertain an expected customer named Stout, mistakes the new janitor, who is "stout" as to build, and invites him out to luncheon. The jealous husband pursues them and after shooting up the restaurant is just about to commit murder when the real Stout and the very active office boy appear on the scene and straighten out the mistake. Minta Durfee pleased as the wife, and Al. St. John handled the part of the office boy in his usual amusing manner. E.



DOUGLAS FAIRBANKS AND BESSIE LOVE IN "THE GOOD BAD MAN."
(Opening Feature at the Rialto Theater.)

taurants where he meets Ellen McManus, the spoiled daughter of the man who first led her astray. Ellen falls in love with him and persuades him to divorce his wife. Berna refuses to consent, and the evidence is framed against her. The divorce case is held before McManus, who has had himself elected judge. When Berna sees her seducer she becomes so violent that she is sentenced to jail for six months. When she is freed her husband has been given a divorce and the custody of the child. Berna in desperation forces her way into the house of McManus, and after denouncing him suddenly draws a revolver and shoots him. Immediately after, her mind gives way and she is carried away, a howling maniac. E.

"WHERE ARE MY CHILDREN"

A Five-Part Argument Advocating Birth Control and Against Race Suicide. Written by L. Payton and F. Hall, and Featuring Tyrone Power. Produced by Universal Under the Direction of Lois Webber and Phillips Smalleys for Release as a Special Attraction at the Globe Theater, New York.

Richard Walton Tyrone Power
Mrs. Walton Helen Rhymer
Mrs. Brandt Marie Walcamp
Walton's Housekeeper Cora Drew
Her Daughter Rene Rogers
Roger A. D. Blake
Dr. Maist Juan De La Cruz
Dr. Homer C. Norman Hammond
Eugenie Husband William J. Hope
Eugenie Wife Marjorie Blynn
Dr. Gliding William Haben

It is not often that a subject as delicate as the one of which this picture treats is handled as boldly yet, at the same time as inoffensively as is the case with this production. It succeeds in making its point, in being impressive, in driving home the lesson that it seeks to teach without being offensive. This is largely due to the capable direction of the Smalleys and the superb acting of Tyrone Power, aided by an excellent cast.

The picture is confusing to some extent, in that it deals with two big subjects without there being a distinct line of demarca-

period of three months before it recognizes a crime in this case, and there was nothing to show that such a time had elapsed.

We are somewhat surprised that one with the artistic ability of Lois Webber should have permitted such a crude and cumbersome arrangement as that used to suggest Eternity and the departure and return of the disembodied souls of little children. We believe that explanatory subtitles would have been much more effective. Otherwise, the picture has been most ably produced.

Much of the success of the production may be ascribed to the strong, convincing and artistic acting of Tyrone Power in the leading role of Richard Walton, the district attorney. Helen Rhymer, as his selfish wife, pleased with her effective work, as did Rene Rogers, A. D. Blake, Juan De La Cruz, and Cora Drew. The photography was good throughout, with some beautiful and elaborate settings.

The story is intensely dramatic. It tells of a district attorney, whose greatest ambition in life is to have children. He is forced to prosecute a doctor for disseminating knowledge relative to birth control, and though a student of eugenics, he is forced to present the evidence and assist in the doctor's conviction. His wife, selfish and frivolous, has, unknown to her husband, patronized a doctor, bringing about the destruction of conceived children, and has sent several of her friends to him when they were "enroute." The young, innocent daughter of her housekeeper is indiscreet with her brother, and when the girl gets in trouble sends her to the doctor practicing in defiance of the law. This time he bungles and the girl dies. The district attorney brings about his indictment and conviction, and he is sentenced to fifteen years at hard labor. Before leaving for prison, however, the doctor forces the lawyer to examine his record book in which it shows the many times that the district attorney's wife has taken advantage of the doctor's services. He returns home, and in an intensely dramatic manner accuses his wife of being a murderer, and asks her "Where Are My Children." Repentant, she tries to bring about conception, but she has

TWENTY MILLION PEOPLE DAILY WILL READ ABOUT "THE MYSTERIES OF MYRA"

A great part of these people live in your neighborhood. The concentrated effort of the biggest publications of the world, such as: New York American, Boston American, Chicago Examiner, Hearst's Atlanta American, San Francisco Examiner, Los Angeles Examiner, Philadelphia North American, Pittsburgh Post, Washington Times, St. Louis Globe Democrat, New York Journal, Atlanta Georgian, San Francisco Call and Post, Los Angeles Herald, and hundreds of others are devoting thousands of lines of space to this feature series.

This publicity is worth one million dollars to you. It means box office returns that are guaranteed before you book the Mysteries of Myra. Release date April 24th.

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PARAGON SUPER-FEATURES

Capellani, Tourneur and Other Famous Directors to Picturize Masterpieces of Fiction

The Paragon Films Corporation by action of its executive board has planned an extension of its producing interests without interfering in any way with its releasing schedule on the World Film Programme.

The new arrangement provides for the releasing of twenty-four Paragon features yearly on the World Programme and to make these all first-class pictures a substantial increase has been made in the list of stars, among whom the most recent to sign a contract is House Peters, who is to be starred for two years.

Among the annual features there will be at least a dozen of adaptations from world-famous plays, the first of which will probably be Eugene Sue's drama, "The Mysteries of Paris." This will be produced on a large scale under the direction of Albert Capellani. Maurice Tourneur, who has won renown by his picturization of "Tribby" and "Alias Jimmy Valentine," will stage a companion spectacular production, equally popular in fiction. Frank Crane is now preparing a picturization of one of the masterpieces of American literature.

Among the forthcoming Paragon features are on April 24, a drama with House Peters as the star, entitled, "The Closed Road," and in preparation to follow at expedient intervals. Alice Brady in "The Bohemians," a film adaptation of Murger's great heart story; "La Boheme," the adaptation of which has been made for Albert Capellani, who is directing the production. Molly King, in "The Call of Love," already completed by Director Frank Crane; Kitty Gordon in "Her Maternal Right," directed by Robert Thornby; House Peters and Gail Kane in "The Velvet Paw," directed by Maurice Tourneur, and Clara Kimball Young in "The Feast of Life," directed by Albert Capellani.

Albert Lowe is now the acting business manager of the Paragon studio. Henry Bayard, former incumbent, having voluntarily retired upon the completion of his original contract to pursue certain business projects of his own.

The complete Paragon directing staff and business personnel as arranged at the executive board meeting is:

Frank H. Crane: assistant, Edmund Mortimer; cameraman, Sol Polito, Robert Thornby; assistant, Harry Haskin; second assistant, A. G. Honey; cameraman, Edward Horn, Maurice Tourneur; assistant, George

Cowl; second assistant, C. L. Brown; cameraman, John Van den Brook; Tourneur scenario aid, Jack O'Mara, Albert Capellani; assistant, Albert Dorris; second assistant, Warren G. Bellew; cameraman, Lucien Andriot. Scenario editress, Mrs. E. M. Ingleton. Cast director, Robert Driggs. Mechanical staff: Construction chief, Harry Counselman; scenic chief, Ben Carre; electrician chief, Wm. Blesser; stage manager, Joseph Clement; librarian, George Ingleton; wardrobe mistress, Mme. Borries; assistant, Alice Bernard. Francois Doublier is head of the factory, and J. Bezeul his first aid.

"BIG JIM GARRITY" GOES

Robert Edeson Measures up to Ouida Bergere's Standard of Film Manhood

"Big Jim Garrity," the five-part Pathe Gold Rooster release for April 18, shows for the first time Robert Edeson in a Pathe picture. Mr. Edeson finds in the title role a part well suited to him and as the big hearted, big bodied foreman of a southern mine is always convincing and forceful. He is ably supported by Eleanor Woodruff, who for some time starred in Pathe productions. Carl Harbaugh, and Lyster Chambers. Lyster Chambers will be remembered for his splendid work in Pathe's "At Bay," and Mr. Harbaugh used to be in the Pathe Stock company in Jersey City.

The adaptation of the play for the screen, which is responsible for much of the success of the picture, was made by Ouida Bergere, who is well known as a writer of scenarios and adapter of plays. Miss Bergere's last adaptation on the Gold Rooster programme was A. H. Wood's "New York."

CHICAGO'S FUND BENEFIT

A monster benefit is being arranged in Chicago for the Motion Picture Campaign for the Actors' Fund. Word has been received from James R. Quirk that the local committees of Chicago have this well under way and it is expected that many noted stars, both of the motion picture field and the spoken drama, will contribute to the programme. Among those are William Gillette, who is acting the film version of "Sherlock Holmes" and "Secret Service," Ruth Stonehouse, George Fawcett, Thomas Santschi and Bessie Eyton.

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Patrons of the Knickerbocker Theater during the current week enjoy a viva voce war bulletin by "Tom" Price, a New York and Philadelphia newspaper reporter, who has just returned from service in the trenches on the battle lines of Flanders and France. He has seen the brutality of war in all its viciousness. With motion pictures taken at the time he was on active service to illustrate the points he makes, he tells of the almost superhuman things that are accomplished by very commonplace men who act purely on the strength of their nerve.



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REVIEWS OF FEATURE FILMS

"THE WALL BETWEEN"

A Five-Part Picturization of the Novel of the Same Name by Ralph D. Paine, Featuring Francis X. Bushman. Produced by Metro Under the Direction of John W. Noble for Release March 27.

Sergeant Kendall Francis X. Bushman
Captain Gildersleeve Edward Brennan
Colonel Dickinson Robert Cummings
David Barclay Sidney Cushing
Captain Ramsey Charles Prince
Lieutenant Burkett John Davidson
Edith Ferris Beverly Bayne
Mrs. Ferris Helen Dunbar

A more opportune moment for presenting a picture such as "The Wall Between" would be hard to find, for it is one that will appeal to the patriotism of an audience, and with the Mexican situation uppermost in the public mind anything that savors of American military affairs will meet with hearty approval. Guerilla warfare and intimate details of the snobbery in army circles have been woven into an excellent story in which Francis Bushman, as Sergeant Kendall, an officer from the ranks, plays an important part. Even a college education and culture do not prevent Kendall from being snubbed by the graduate officers, among them Burkett, whose enmity he has incurred. When Kendall meets his commanding officer's niece then the sharp line of delineation between officer and enlisted man makes itself felt. However, in battle Kendall proves himself a man, wins his discharge and the hand of the girl he loves.

The story is quite gripping, but a conventional ending weakens it to a slight extent. Romance, action and a touch of tragedy have all been blended together to form a basic plot that has suspense, continuity and realism, the latter due to the able direction of John Noble and the author's drawing his characters from life.

Director Noble, a West Point graduate, has brought out the technical side of all the military maneuvers with striking results. The battle scenes between the American troops and natives are exceptionally vivid and picturesque. The majority of the views have been taken en panorama. The barracks and forts at Savannah provided an excellent locale for numerous scenes. Other exteriors taken in Florida are very picturesque, and the photography has served to heighten their beauty.

The cast has effectively portrayed the various roles. Francis Bushman has a part very well suited to him. The most striking characterization, however, is given by John Davidson in the part of Lieut. Burkett, a typical snob. Robert Cummings is most pleasing and realistic as the genial old Col. Dickinson. Beverly Bayne and the remainder of the cast do most creditable work.

is beneath his professional standing, treats her brusquely; but she determines to make him love her. When she learns that he is to take a rest in the mountains she follows him. She arrives at his cabin in the midst of a snow storm and they are snow-bound for several days. Upon their return to the city Foster neglects his wife. One afternoon he sees a play, "The Devil," and in the evening, "The Servant in the House," and the combination resulted in his dreaming that the devil appears to him and tells him his wife is finding amusement without him; and then the servant comes and reveals the truth—that Alice is grieving over his conduct. Then the man wakes up and there is a happy reconciliation, in which the baby plays a part.

"REVELATIONS"

A Five-Part Drama Produced by American Mutual Under the Direction of Arthur Maude. Released March 29.

Magda Constance Crawley
Colonel Schwartz William Carroll
Von Kellar Arthur Maude
Marie Nell Franzen

"Revelations" is very evidently adapted from Sudermann's "Magda," but the author of the photoplay has carried the girl back to her previous life and used the play of "Magda" as a conclusion.

Arthur Maude portrays the role of Von Kellar in an admirable manner, and William Carroll gives a good depiction of the stern father.

The early scenes take place in the Latin quarter of Paris, and the atmosphere is well carried out. Magda leaves home and goes to Paris to study music. Later she finds herself penniless and becomes the mistress of Von Kellar. In time, she becomes an opera singer and returning to her home, her father tries to force a marriage between Von Kellar and his daughter. Magda refuses and as her father is about to kill her he is stricken with paralysis and she is left alone with her child.

"THE GIRL THAT DIDN'T MATTER"

A Two-Part Drama, Produced by Balboa, for Release by Pathe, April 15.

Pathe marks its return to releasing short-reel dramas with a most auspicious production, "The Girl That Didn't Matter," as a picture that has a cast, settings and plot worthy of a large multiple reel production. Andrew Arbuckle, of "Red Circle" fame, gives a most convincing portrayal of the kind hearted country judge who afterwards becomes a senator. Margaret Landis, a most charming slip of a girl, puts considerable expression into her interpretation of the part of Myra Wilson, the girl who didn't care. The settings are remarkably elaborate as well as effective and the lighting effects are unusually good. There is both depth and distinctness to the scenes due to the good photography. The story, which tells of a girl who is adopted by the judge before whom she is hailed, is interesting and convincing. The judge is later elected to the senate and he falls into the toils of some lobbyists from whom the girl saves him.

NOW ON THEIR THIRD

Editor THE MIRROR:
Could you kindly let me know through your Motion Picture Department in the DRAMATIC MIRROR if the "Mirror Films, Inc." have finished their first picture, which was to have been started some time ago; and, if so, when was same released? By doing so you will greatly oblige me.

Yours respectfully, E. V. Z.
The Mirror Films, Inc., are now finishing their third Nat Goodwin feature. No release date announced as yet. M. P. Ed.



FRANCIS X. BUSHMAN AND BEVERLY BAYNE IN "THE WALL BETWEEN."
(Metro.)

REVIEWS OF FEATURE FILMS

"BY WHOSE HAND?"

A Five-Part Original Drama by Channing Pollock and Rennold Wolf. Produced by the Equitable Pictures Corporation, under the Direction of James Durkin.

Edith Maitland.....Edna Wallace Hopper
John Maitland.....Charles J. Ross
Helen Maitland.....Muriel Ostriche
Kimba.....Nicholas Dunnaw
Simon Baird.....John Dillon
David Sterling.....James Hyley

Channing Pollock and Rennold Wolf created the germ of a good detective drama in "By Whose Hand?", but they and the director failed to give it proper development. As it now stands the main feature is a tiresome succession of court room scenes in which the various witnesses give their testimony which results in the acquittal of David Sterling on the charge of murdering Simon Baird who had been stabbed to death by an unknown hand.

The clue is a roll of bills, but this matter becomes so involved that it is dull to see witness after witness tell the story of his life and bring in money or gold that has been stolen or offered to somebody. The director has presented this testimony in a conventional manner without variation or originality. The characters are tolerably realistic though purely conventional; there is the Alaskan cabaret singer, the prospectors, the villain discovered by the faithful servant and the wife who bares her secrets to save an accused murderer and, moreover, these are all whipped into a story without end. After Sterling is acquitted the audience is greeted with the caption, "Who murdered Simon Baird?" Without a definite clue the audience is left to decide that which the picture should tell.

As Kimba, Nicholas Dunnaw gives a realistic characterization of an Eskimo. Muriel Ostriche gives her usual pleasing performance, while Edna Wallace Hopper and Charles Ross do justice to their roles.

The photography throughout is so poor that scarcely a scene has depth or sharpness.

"THE ETERNAL GRIND"

A Five-Part Original Drama, Written by William H. Clifford, and Featuring Mary Pickford. Produced by the Famous Players, under the Direction of John B. O'Brien, for Release on the Paramount Programme, April 9.

Mary.....Mary Pickford
Amy.....Lorette Blake
Jane.....Dorothy West
Owen.....John Bakers
Ernest.....Robert Cain
James Wharton.....J. A. Hall

"The Eternal Grind" started out as a good, strong sociological drama, but lost most of its steam about the half way point and slumped into conventional class melodrama. Even the well-known popularity and charm of Mary Pickford could not counteract the mediocrity of the story, and the audience at the Strand punctured its approval of the star's excellent acting with howls of derision at the absurdity of the plot. Mary Pickford is worthy of better offerings than the tawdry melodrama of the "Bertha, the Sewing Machine Girl," type.

The picture has been well staged with some skillful direction by John B. O'Brien. He has made a good, judicious use of close ups, not over doing them, as is frequently the case, and using them only when necessary to register a particular emotion. His sweatshop scenes did not impress us as being ultra realistic, conditions in the type of factory which the picture was supposed to depict being much worse than shown on the screen. In fact, it gave the impression of being a well-lighted and well-ventilated loft building.

The sets showing the tenement house rooms of Mary and her two sisters were well built, as were those showing the residence of the wealthy John Wharton, the factory owner.

It is needless to comment on the acting of Mary Pickford. The well-known charm of her winsome personality always appeals, irrespective of the puerility of the story. Lorette Blake played as the weak and erring sister, while Dorothy West gave a good characterization of a young girl on the verge of consumption. John Bakers handled the leading male part in his char-

acteristic manner, and Robert Cain did a good bit as the villain.

The story tells of three sisters forced to earn their living working in a shirt factory. Amy is tempted by the easy life and fine clothes offered by the owner's oldest son and leaves for a life of ease. Jane, the other sister, is on the verge of consumption and Mary is forced to do the work of both. Owen, the younger son of the factory owner, is a student of sociology and obtains a position in his father's factory for the purpose of investigation. He falls in love with Mary and when he announces this fact to his father is disowned.

The floor of the factory gives way and Owen is badly injured. Carried home in a delirious condition, he constantly calls for Mary, but she refuses to go until his father has agreed to all of the reforms which she demands. As soon as she appears he suddenly comes out of his delirious state and, recognizing her, falls fast asleep.

Previous to this Mary has forced the oldest son to marry Amy at the point of a revolver and, strange to say, the ceremony is performed in New York City without a license. As a woman in front of us remarked: "Things only happen in the movies that way." Owen makes a quick recovery and pulls Mary's curls in a kiddish comedy scene until she consents to marry him. So a reformed factory owner and another young couple start out on the road of love and happiness.

"FEATHERTOP"

A Five-Part Drama, a Modernization of Nathaniel Hawthorne's Story of the Same Title, Produced by Gaumont under the Direction of Henri Vernot, Featuring Marguerite Courtot. Released April 18.

Elsie Green.....Marguerite Courtot
Tom Green.....James Levering
Captain Dick Green.....Gerald Griffin
Sarah.....Mathilde Barin
Henry Green.....Charles Graham
Ward Roberts.....Sydney Mason
Percy Morleigh.....John Reinhard
Feathertop.....

Touches of light realistic comedy and the natural charm of Marguerite Courtot greatly enhance the entertaining qualities of "Feathertop," which in the majority of cases would tend to be a poor picture. Miss Courtot has a role exceptionally well suited to her, and it gives ample opportunity for her to appear as she really is, pretty and pleasing and with a remarkably freshening smile. The change from the country to the society girl gives Miss Courtot the chance to wear some handsome gowns, which she does with her usual grace. Her role and that of her father, so ably portrayed by James Levering, are the only characters that have been sharply drawn by the author. Had they been given greater depth it might have added to the continuity of the story which, in itself, is not marked with particular intensity. It is the old story of the country girl whose father dies. She is adopted by a rich uncle who later disappears, leaving his wealth to his brother, a gruff old sea captain. The girl becomes engaged to a veritable Beau Brummel, but before it is too late she discovers, after reading "Feathertop," that she really loves her country boy.

The only pictorial allusion made to Hawthorne's original story is a brief picturization, and this is most beautifully done. This allegory is exceedingly picturesque, and forms the basic theme of the whole plot.

Director Vernot introduces several negro boys, whose inborn sense of comedy brings out a true effect of realism, and he has also selected his settings with a good eye to beauty, as well as locality. Several good players have ably assisted in making the picture effective by their able characterization. John Reinhard as the Beau Brummel plays his part so well that you feel like choking the conceited fop. As the gruff sea captain, Gerald Griffin does some masterful work. The other members of the cast are not to be overlooked, as they are all worthy of some praise.

The photography gives depth and sharpness to the pictures, and during the costume part some of the views are almost mirage-like.

TRIANGLE PLAYS

Wm H. Thompson
in Civilization's Child

For the week of April 23rd the TRIANGLE-INCE Picture—"Civilization's Child," with Anna Lehr and William H. Thompson—is a play that is bound to penetrate right to the hearts of the most disinterested theatregoer. It's a picture that vividly portrays conditions as they are in New York today and will awaken more than a spark of sympathy for the difficulties that beset paths of the innocent and unwary in a great city like New York.

De Wolf Hopper in "Sunshine Dad"

Or if your patrons prefer Comedy Drama they may see the popular comedian, De Wolf Hopper for the first time in motion pictures. Just imagine Hopper being chased from room to room by a hungry lion. You can feel the cold shivers go up your spine as the beast gets closer and closer.

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business has trebled in three
months!

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ENGLAND STOPS FILM EXPORT

Northcliffe's Picture Invasion of the U. S. Automatically Post-
poned, and America Should Gain What Britain Loses

LONDON (Special).—A drastic move has been made by the British Government which will have a most disastrous effect on the English film industry. By a recent order in council the exportation of films from England has been prohibited. No official reason for the action is given, but it is suggested that films reaching foreign countries might be sold to England's enemies, and be there utilized in the manufacture of munitions. This might explain the prohibition to neutral countries, but does not explain why film exports are forbidden to British possessions and protectorates.

Another explanation is that the govern-
ment is endeavoring to conserve and main-
tain the stock of celluloid in the country.
There is no doubt but what the ban will
have serious effects on the British film
trade, as London will no longer be the clear-
ing-house for foreign films. The agitation
conducted by the Northcliffe press advocat-
ing a film invasion of the United States is
most effectually nipped in the bud, and
nullifies its demand for the prohibition of
the importation of American films into the
United Kingdom. Expert opinion is that
the government's ban on exports will lead
to America gaining what England loses,
since it is expected that America will cap-
ture the greater part of the English over-
seas trade in films. Deputations are being
formed to present the views of the trade
before the government.

Germany Bars Imports

According to the report of Consul Talbot
J. Albert, Brunswick, under a general order
lately issued by the German Government,
the importation of cinematograph films is
forbidden. As the film business is inter-
national, and, in spite of the war, has not
been much interfered with, the action of
the government has caused excitement
among the manufacturers and dealers. Dur-
ing the war films have been imported from
neutral countries, especially from Denmark.

The motion picture theaters are largely
dependent upon films from neutral coun-
tries for their attractions, and it is thought
the prohibition will affect their business.
It is claimed, however, by the German and
Austrian film manufacturers that they are
in position satisfactorily to supply the
market, and that the industry will be ben-
efitted by the prohibition order.

The prices for single films have materi-
ally risen since the beginning of the war,
and it is expected that there will be a fur-
ther advance. A meter (3.28 feet) of raw
film in Germany costs 47 pfennigs (11.2
cents at normal exchange); in neutral coun-
tries 32 pfennigs (7.6 cents). Theater own-
ers hope the order may be modified.

Film Trade in Holland

The Dutch film industry is on a mini-
ature scale, but, so far as it goes, it is well
worth mentioning.

At the present time there are three film-
producing firms—the Hollandia Film-
fabriek, of Haarlem; the Rembrandt Film
Company, of Amsterdam; and the Amster-
dam Film Company, also of Amsterdam.
Hollandia, being considerably the oldest of
the three, have produced the largest num-
ber of films, and their work is constantly
increasing in merit. Rembrandt have pro-
duced three films hitherto, and Amsterdam
only one.

There are about 120 picture theaters in
Holland and about six film-renting firms.

The pictures shown are mainly French,
Italian, German, Scandinavian and Ameri-
can. Metro pictures have been very suc-
cessful here. Billie Ritchie, Charlie Chap-
lin, and Ham and Bud also have a consid-
erable following. Of the pictures shown in
Holland during the last few weeks the fol-
lowing are some of the most notable:
"Julius Caesar," "Cabrera," "Maciste,"
"The Naked Truth," "Protea III," "Sa-
lambo," and "The Jockey of Death."

New Irish Film Company

A new company, "The Film Company of
Ireland, Limited," has just been registered
in Dublin, the first directors being James
L. Sullivan and Henry Michael FitzGibbon.
The objects are to establish and organize
in Ireland the manufacture and construc-
tion of cinema films of every description,
and to engage in the making of scenic and
dramatic moving pictures, and in the sale
and exchange of cinema pictures, and to
engage in the employment of skilled and
unskilled labor, and of all such artists,
authors and performers as the development
of the business may require. Messrs. Little
and Doyle, solicitors, Dublin, are acting for
the company.

"Birth of a Nation" Abroad

Following its London success at Drury
Lane Theater, "The Birth of a Nation"
has been sent on tour in the Provinces of
the United Kingdom. One company is near-
ing the end of a six weeks' run in Man-
chester, and on Easter Monday additional
engagements of newly organized companies
will be installed in Liverpool and Edin-
burgh, and as soon as these are out of the
way two other organizations will open in
Birmingham and Glasgow.

On Easter Saturday in the Theater Royal,
Sydney, New South Wales, the Griffith mas-
terpiece will be presented for the first time
in Australia, and the following Monday an-
other company sent from New York will
open at the Opera House in Buenos Aires,
Argentine Republic, for the invasion of the
South American field.

This is the first time on record that an
American production has been running
simultaneously on four continents within
one year of the date of its original presen-
tation in New York city.

Film News From Afar

Exhibitors say that "The Chronicles of
Bloom Center," have become the rage in
England. E. H. Montagu, agent in the
British Isles, for the Selig company, has
issued a booklet of fifteen pages entitled
"Welcome to Bloom Center," in response
to large demand. The booklet is profusely
interesting with scenes from the rural com-
edies and the outside cover carries a pen and
ink drawing. It has been said that the
English do not appreciate American com-
edy. This conception is wrong judging
from the success already achieved in Eng-
land by "Bloom Center."

VIEW "GLORIA'S ROMANCE"

Kleine Managers Get a Glimpse of Rupert
Hughes's Screen Novel for Billie Burke

CHICAGO (Special).—George Kleine ex-
change managers from all the western of-
fices of that organization gathered in the
Kleine offices on North State Street, for the
purpose of considering the forthcoming mo-
tion picture novel "Gloria's Romance,"
from the pen of Mr. and Mrs. Rupert
Hughes, in which Billie Burke is the fea-
tured star.

The sessions of the convention were pre-
sided over by Mr. Kleine himself, who re-
lated to his audience the progress that had
already been made with the film and the
lavish expenditures that were necessary to
make it the greatest motion production that
has ever been screened—for Mr. Kleine's
ambition is to do just that.

"Gloria's Romance" has been chosen as
the title and May 22 set as the release
date. It is expected that all the largest and
best theaters in the country will vie with
one another for "first run" showings of the
Billie Burke picture.

All present were agreed that a new high
record for motion picture novels had been
set, after they were given a glimpse of sev-
eral of the earlier chapters of the picture
in the Kleine projection room.

NATIONAL BOARD CHANGES ITS NAME

In response to public opinion, The Na-
tional Board eliminates the word "censor-
ship" from its title.

The National Board of Censorship of Mo-
tion Pictures will hereafter be known as
The National Board of Review of Motion
Pictures. The new name is a more accurate
indication of the nature of the Board's work
because the word "censorship" implies a
type of official control and supervision that
is deeply repugnant to the American ideal
of free speech. The National Board believes
in the free expression of ideas in the press,
the theater, and the motion picture. It has
come to the point where it would rather go
out of existence than seem to stand for the
kind of bureaucratic blue pencil that works
in secret and enforces its decisions on the
public without ever giving the public a
chance to decide for itself.

A DUEL IN THE AIR

Tom Terriss was the hero of a mimic bat-
tle fought in the air one day recently
above Garden City, Long Island. In a
scene from his latest production, "My Coun-
try First," which he is producing for the
Terriss Film company, Mr. Terriss was en-
gaged in deadly warfare with Mr. A. B.
Thaw, the well-known aviator, who, in his
machine, lately made a sensational descent
in Central Park. Mr. Thaw is a brother
of William Thaw, another celebrated avi-
ator, who is now fighting at the front in
France. Whilst Terriss and Thaw circled
and dived, firing lead into one another ac-
cording to the rules of war, the camera man
ground remorselessly on—and the Terriss
Film company expect to show the public
what fighting in the air really means. Mr.
Terriss is himself a skilled aviator and ex-
presses the hope that this will be but the
commencement of many other pictures taken
by himself up in the air.

CALL FOR "FAMILY" PROGRAMMES

CLEVELAND (Special).—Following the lead
of women's organizations in Columbus and
other cities, the Cleveland Federation of
Women's Clubs some weeks ago began an
agitation for the presentation of "family"
or "balanced" motion picture programmes
at local theaters. Yesterday at a meeting of
the Exhibitors' League a representative of
the women addressed the picture men and
six of the exhibitors agreed to try the plan
one night a week for six or eight weeks.

RALPH A. HAYES.

STRAND STARTS A CAMERACAR

A daily news service was inaugurated at
the Strand Theater last week. Events of
the day will be photographed and shown
the next day at the Strand. When there
are no events of great importance the
cameraman will take pictures along Fifth
Avenue showing the various styles, or in
Wall Street where the brokers are flirting
with the war brides. A specially built auto-
mobile has been placed at the disposal of the
cameraman.

IN THE PICTURE STUDIOS



EDWARD SLOMAN.

There are some producers who seem to come quietly along without any flourish or announcement. Edward Sloman, who was selected to direct the five-reel features with Franklin Ritchie and Winnifred Greenwood for the American company, is one of them. Sloman is one of the "born" producers and he has a life-long stage and screen career back of him.

Mr. Sloman learned his profession in London where he played with prominent companies. He has supported stars and appeared in numerous stock companies on this side and was with the Universal and Lubin companies. He is already recognized as one of the big film producers.

MARGUERITE NICHOLS, the golden haired, blue eyed picture actress, has affiliated herself with the American Film Company, Inc., and will make her initial appearance in the forthcoming Mutual release, "The Masterpiece." Miss Nichols was formerly with Balboa.

MARY CHARLSON, the "colleen of the screen," is snatching a few days' rest after her successive triumphs in "Sealed Lips" and "Passers By," in which she was starred with William Courtenay and Charles Cherry, respectively.

GEORGE WEBB, a newcomer at the American-Mutual studios, on his premier appearance in "The Wayfarers," had a narrow escape in the filming of one of the scenes in which a motorcycle ridden by him crashed into the side of a standing automobile.

ANNA LITTLE, American-Mutual star, took a plunge into the briny that the script did not call for at San Pedro, Cal. Miss Little was standing near the edge of the pier, when an intoxicated longshoreman accidentally bumped into her, hurling her into the water.

"LITTLE MARY SUNSHINE," the five-part Pathe Gold Rooster Play, has been given by the Philadelphia North American the "three stars" distinction, an award of merit granted to very few pictures.

CREIGHTON HALE, of Pathe's popular serial "The Iron Claw," has been playing the Loew circuit and has proven himself, in the words of the Loew officials, to be "The greatest drawing card we've ever had."

HAZEL DAWN sent a big shipment of peach blossoms to her associates at the Famous Players studio from the southern part of Georgia, where she was engaged in doing a big film under the direction of Frederick Thomson, to be called "The Feud-Girl," when it reaches the Paramount Programme.

JOE COX, of California, who once donned the gloves with Champion Jess Willard, is down at the Vitagraph company's studio working in the movies. He is "acting" in a burlesque boxing match between Hughie Mack, the 400 pound movie comedian, and Boer Rodel.

EARLE WILLIAMS is starring in a thirteen-part serial photoplay under the direction of Wallace Van in which the celebrated actor will be seen to advantage as a motor speedster and a hero of all around daring.

WINNIFRED GREENWOOD, who for the past

several years has been co-starring with Edward Coxen in short length dramas filmed at the American's Santa Barbara studios, has been elevated to stardom and will shortly be seen in two Mutual Masterpieces, De Luxe Edition, now under way.

FLORIDA FILM FLASHES

JACKSONVILLE, FLORIDA (Special).—Richard Garrick has resigned as director-general of the Gaumont studios.

Henry Vernot, formerly of Gaumont, is now directing for the Serial Film Company. Manager Dunn, of the Eagle Film Company, announces that the company will have a zoo at their studio park.

A special train was operated to St. Augustine for the Serial company for their production "The Yellow Menace," in which many extras are used. Special scenes were made around the old fort and reservation.

The S. S. Miami was used by Director Garrick, of Gaumont, April 3, and a number of thrilling scenes were made at sea for a coming feature. This is the last picture Mr. Garrick will direct for Gaumont.

New Rochelle made another call on the local studio and "Fatty" Hires leaves us for the Summer.

Ernest C. Warde, son of Frederick Warde, is director for a Thanhousey feature, the final scenes of which are being made here with the assistance of the local National Guard.

An occasion long to be remembered is the "Movie" ball held at the Windsor Hotel, March 31, under the auspices of the Thanhousey Club for the benefit of the Actors' Fund of America and the local Children's Home Society.

Louis Burestein, general manager of the Vim company, announces the arrival of another company, making three at work here now. Rosemary Theby and Harry C. Myers are in the cast.

Paul Gilmore is looking for someone to organize a picture producing company since the disbanding of his in Tampa.

E. O. UDEMANN.

FURMAN OUT OF PATHE

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., announces that R. T. Furman, who has been connected with that company for the past twelve months, has severed his connections.

EDITORIAL COURTESY

Editor DRAMATIC MIRROR:

SIR.—For the past three months mail has been addressed to Harry O. Hoyt, scenario editor of the Fox Film Corporation. A few days ago it was called to my attention that there was an article in a magazine called *The Editor*, which stated that this man was editor of this corporation.

I immediately got in touch with Mr. William R. Kane, editor of *The Editor*. He informed me that there was an article in your paper some months ago, from which he received this information.

I would appreciate very much if you would contradict this statement, as Mr. Hoyt was at no time editor of this company. He was merely one of the men on my scenario staff.

Thanking you in advance, I remain,
Very truly yours,
SIDNEY REYNOLDS,
Editor Fox Film Corporation.

RIENNA GRAFF.
(Pallas-Paramount.)

Rienna Graff, one of Pallas's latest discoveries, gives promise of developing into a real character comedienne. Although only fourteen years old Miss Graff attained such marked success in her first picture that all of the critics commented most favorably on her work. She played the part of the poorhouse drudge, Jane in "He Fell in Love with His Wife."

ONE FIRST CLASS
PICTURE TO THE
CREDIT OF A DIRECTOR—
MIGHT BE AN
ACCIDENT: FIVE COULD
NEVER BE!

EDWARD
JOSE

Made for the
PATHE Gold
Rooster pro-
gram four pic-
tures that are
playing to big
business—The
Beloved Vag-
abond "Simon
The Jester" The
Closing Net and "Nedra" A fifth not
yet released The Light That Failed
ranks high in the list of good pic-
tures. MR. JOSE is now adding to
his list of triumphs by direct-
ing the great PATHE serial

The
IRON CLAW

Admittedly the most
intensely dramatic of all
the serials that have ever
been produced!

The name of JOSÉ
as producer upon a film is a
guaranty of its excellence.

REVIEWS OF FEATURE FILMS

"THE CHILDREN IN THE HOUSE"

A Five-Part Original Drama Written by Roy Summerville and Featuring Norma Talmadge. Produced by Fine Arts Under the Direction of C. M. and S. A. Franklin for Release on the Triangle Programme, April 30.

Norma Talmadge Alice, her sister Jewel Carmen Charles Brown William Hunkley Fred Brown W. E. Lawrence Jasper Vincent George Pearce Arthur Vincent Eugene Pallette Al. Fellows Walter Long Gaffey a crook Alva D. Blake

"The Children in the House" is one of those melodramatic pictures with which the screen has been thronged for so long. The story is perfectly obvious from the very first, and this fact alone is responsible for abstracting most of the interest before the production has progressed very far. It is an old, old story treated in the same old way, with little to lift it above the mediocrity. We do not believe that it is worthy a place on the Triangle programme.

Norma Talmadge in the leading role of the neglected wife pleases in a negative sort of a way. She is called upon to do little real acting, but does that little in her usual capable manner. Jewel Carmen was effective as the cabaret dancer, and the balance of the cast handled minor parts well. The picture has been given an able production with some beautiful effects in the interpolated fairy story. At times the photography appeared a little hazy, but in most cases it was good.

The story tells of a young girl who was dissuaded from marrying the man she loved and who did marry the son of a wealthy banker for his money and position. After two or three years he neglects her and spends most of his time with a cabaret dancer. The wife overhears her old sweetheart telling a group of children a fairy story which is nothing more or less than a recital of her own experience. Returning home, she finds that her husband is still absent, and telephones her old sweetheart. He comes and persuades her to elope with him, but at that moment a thunder-storm comes up and her children come running to her in fear in their night clothes. The elopement is postponed. The husband has squandered all his money on the dancer and in order to raise funds conspires with some crooks to rob his father's bank. The robbery is successfully carried out, but in making their get-away the crooks' automobile breaks down and they take refuge in a deserted shack for the night. The next morning the children in playing about enter the shack and are captured by the crooks. The husband and dancer appear with another car and take the crooks away. A detective has also discovered them and been captured by them. The crooks tie him up and set the shack on fire. The police get on the trail and an exciting running fight occurs in which the husband is shot. The automobile containing the crooks becomes unmanageable and plunges over a cliff. Everyone concerned in the story arrives at the burning shack just in time to rescue the children from being burned alive, and the two young people mend their broken romance. E.

"THE TRAIL OF DANGER"

A Single-Reel Episode in the "Hazards of Helen" Series. Released by Kalem April 29.

There is more real suspense and thrill in this single-reel episode than there have been in recent pictures that we have seen. Not only does Helen Gibson show some remarkable ability in riding horseback, but there are several incidents which require a strenuous exhibition of nerve on her part. The jump from the back of the horse to the end of the swinging crane on the wrecked car is one of the best recent events in the "Hazards." Besides this there is a fairly good story and plenty of action at all times. A band of conspirators attempt to rob the railroad, and Helen gets the message. One of the band is on one of the cars attached to the wreck, and they attempt to rescue him. With an automobile Helen, however, overtakes the train and gets aboard by means of the crane, and with the aid of the railroad men overpowers the band.

Director Davis has well-timed all of his events, and he has given a good variety of effective settings. S.

"THE HOODED HELPER"

The Seventh Episode of the Iron Claw Series. Produced by Edward Jose. For Release by Pathe April 11.

While there are no remarkably sensational scenes such as have characterized a number of former episodes, "The Hooded Helper" has some consistently picturesque settings, and it is at all times intensive. The suspense is great and just, as we imagined that we are to see who the living mask is, we find that it is Golden, who has been substituted for the unknown character. He has taken the place of the living mask who had been caught by Legar and his band after they had traced him through the station parapet. The living mask has secured the message, but the police have interfered with Legar's plans due to the intervention of Mary Golden. Shortly afterwards she receives a death message from Legar, and an attempt is made to stab her. Through the medium of a Japanese suit of armor, Davy discovers the culprit, who is none

other than the Count Espacio, a confederate of Legar's.

The introduction of the suit of armor and its handling is a clever piece of detailing on the part of the director, and he has also handled the fight scenes exceptionally well. There are some mighty fine snow scenes, and the interiors are all consistently good. S.

"A LUCKY MISTAKE"

Single Part Six Hopkins Comedy Featuring Rose Melville. Released by Kalem April 28.

Sis gets into a great amount of trouble in this picture, but in the end she is the heroine, as she saves her employer from robbery through an inadvertent mistake. There is more true comedy than slapstick to this picture, and all the situations are natural, original, and exceptionally funny. The action is fast, and Sis, assisted by Nerry Nat, afterward Henry Murdock, is busy every minute. Her employer is held up by thieves and telephones home for five thousand dollars. Sis is to take the money to him, but by mistake she goes into the wrong office and gives it to his daughter's fiancé, who invests it. The father later manages to get home, and everything is straightened out when the young man comes in with a nice big profit which he has made on the \$5,000. The father gets

UNDER HIS OWN NAME

Watterson R. Rothacker announces that hereafter his company will be known as the Rothacker Film Manufacturing Company, successors to the Industrial Moving Picture Company of Chicago.

In explanation Mr. Rothacker states that the primary reason for this combination is that various companies have been formed and named to trespass upon the name "Industrial" and as a direct result the trade has in several instances been confused, and in a number of specific cases people have actually done business under the impression that they were dealing with the Rothacker Company.

Mr. Rothacker desires to give publicity to the fact that the Industrial Moving Picture Company, as an Illinois corporation, will be continued and maintained, and that violators of its corporate rights will be vigorously prosecuted.

FUNKHOUSER LIKED THE FILM

Major Funkhouser, the Chicago censor of motion pictures, is quoted as asserting recently in an address before a Chicago Welfare Society that he regretted he had no copy of the Selig feature drama, "The Making of Crooks," to show them. He stated, according to reports, that he considered the Selig drama as one carrying a strong moral lesson to parents. "The Making of Crooks" pictured the evils of certain pool rooms, where boys, it is said, frequently absorb criminal atmosphere.



MAUDE HILL—(METRO.)

TAR HEEL THEATER NEWS

WILMINGTON, N. C. (Special).—The lease of the Academy of Music has been recently taken over by Messrs. Howard and Wells, the popular motion picture owners here, and will be run by them in future under the management of Mr. G. W. Bailey, playing the best road companies touring the South.

The recent improvements and additions at the Royal, Wilmington's latest addition to the moving picture theaters, have now been completed, making this house one that we are justly proud of and one that compares favorably with any moving picture theater in the South. It has a seating capacity of about 850, splendidly ventilated and amply supplied with fire escapes. Just to the right of the door is a ladies' rest room, with a maid always in attendance, and where parcels are checked free. It is equipped with one of the famous Mirror screens, costing \$1,000; Seeburg Orchestra organ, and the latest Powers motors run machine.

Everything for the convenience and pleasure of the public is provided by the affable manager, Mr. Jullius Taylor. The Royal plays the Paramount Programme first run circuit. R. C. JAMES.

PALLAS FILMS "DAVID GARRICK"

Announcement has just been made by the Pallas Pictures Corporation, of the completion of the film version of "David Garrick," with Dustin Farnum in the stellar role. The filming of this famous English comedy had been going on for several months at the Pallas studios but has not been made public because of the fact that several other producers also contemplated its filming.

This famous play was first produced on the American stage in 1872 and since then it has been revived practically every year and it was the elder Southern's greatest starring vehicle. Among others who won additional fame in the titular role were George C. Boniface, Salvini, Lawrence Barrett, Nat Goodwin and E. H. Southern, whose recent production was staged this season in New York. If the picture maintains the true qualities of the stage version, it should be one of the classics of the silent drama. It will shortly be released on the Paramount Program.

LUCILLE LEE STEWART, VITAGRAPH

The first picture in which Lucille Lee Stewart, the new leading woman at the Bayside, L. I., studios of the Vitagraph Company, under the direction of Ralph W. Ince, will be "Her God," a five-part feature that is rapidly nearing completion. In Miss Stewart, Mr. Ince has found an artist capable of fulfilling every difficult demand that he may make upon her for the artistic and realistic production of the many features he has in contemplation. Miss Stewart has had a most complete and comprehensive stage training, and while her experience before the camera is still to be acquired, she believes that she has not made a mistake in transferring her allegiance from the stage to the screen for in Mr. Ince she has affiliated herself with a director who has never really known the meaning of the word failure.

CONDENSED LUBIN COMEDIES

Marie Dressler in "Tillie's Tomato Surprise" and Raymond Hitchcock in "A Wonderful Wager" and "The Ringtailed Rhinoceros" furnish star leaders in short comedy photoplays. Each of these productions is now issued as two-reel subjects by the Lubin Company. This means that scene and incident that would ordinarily suffice for a multiple reel feature have been boiled down to the fast moving fun along the lines made famous by Miss Dressler and Mr. Hitchcock.



BEATRIZ MICHELENA.

In "The Woman Who Dared" (California Motion Picture Co.).

"DON'T BE TOO CHEAP"

George Irving, who was engaged in producing the Frohman feature, "The Woman in Forty-Seven," recommends to all who are looking for favors, not to be afraid to ask for a good deal more than they expect to get. An experience with one of the leading jewelers in town, proves this.

Living in need of a billboard from a prominent jewelry store, permission was asked of two of the important ones, who said that they would prefer not to advertise through the medium of the "Movies." The proprietors of the most exclusive store in town was appealed to and were quite receptive to the idea, finally asking "What is the exact use to which you wish to put this billboard?" Mr. Irving told them his character was supposed to buy a necklace for \$1,500.00, at which there was an explosion on the other end of the store, saying they had nothing so cheap in their store, but that if we could make it \$15,000.00 or \$150,000.00, they would be glad to furnish us with the aforesaid billboard.

As this was not in keeping with the story, the honor was declined with thanks, and a combination billboard was used. This theory may account for some of the exaggerations we see in the pictures, but it certainly proves that if you ask for enough, you are apt to get it.

POWER TO PLAY EUGENE ARAM

"The Dream of Eugene Aram," released by Selig through General Film Company, is an adaptation of the world-famous poem by Thomas Hood, and was produced by Collin Campbell. Tyrone Power performs the powerful character role and the action is intense.

He told how murderers walk the earth
Beneath the curse of Cain—
With crimson clouds before their eyes.
And flames about their brain:
For blood has left upon their souls
Its everlasting stain!

Thomas Hood's poem has been pictured as a Selig multiple reel feature, and no detail has been overlooked in its artistic presentation.

"COUNTING OUT THE COUNT"

Single Reel Ethel Teare Comedy Released by Kalem April 26.

This is a pleasing comedy in which Ethel Teare has considerable opportunity to exhibit her natural charm. Her father plans to have her marry a count against her own wishes. Her uncle has a fat daughter whom he wishes to pawn off on somebody. Ethel and her fiancé take advantage of this, however, and inveigle the count into signing a contract to marry the fat Sophia. Dick, by rescuing her mother's dog, becomes a hero, and as a reward he asks for Ethel's hand, which the parents readily grant. There is a natural sequence of events which are entertainingly funny, not hilarious, however, and the comedy is evenly dispersed throughout.

The settings are all good and the photography is of the highest class. S.

"SILENT BILL" HADDOCK BACK

William F. Haddock, popularly known as "Silent Bill," blew into New York, bringing the recent Sou'wester in his wake. Bill has been in Florida with the Gaumont Company for the last four months where he has directed a number of five reels, including "As a Woman Sows," "I Accuse," "The Ace of Death." Mr. Haddock's engagement with the Gaumont Company is terminated, and his mornings are now devoted to scrutinizing offers.

TABOR GETS "THE NE'ER-DO-WELL"

A two weeks booking has just been concluded with the Tabor Grand, in Denver, for a showing of "The Ne'er-Do-Well," at prices of twenty-five and fifty cents. There seems to have been an unusual demand for the picture since it has been demonstrated that the public is willing to pay a dollar admission to see this picture, which has been termed the successor to "The Spoilers," as was the case with the Pitt Theater in Pittsburgh.

GENERAL FILMS

"THE RAID"

The Eleventh Episode in the Serial, "The Strange Case of Mary Page." Produced by Essanay. Released April 3.

Our interest is still aroused in this episode although it solves many points of vital interest. This episode opens with Detective Callahan on the witness stand and takes up his testimony of how Langdon himself was at first suspected of killing Dave Pollock—a crime for which he was defending his sweetheart, Mary Page. He tells how he raided the gambling den and found Mary a prisoner. Arresting her with the other gamblers she was immune from cross-examination. Langdon was seen in the vicinity and suspected and shadowed by Callahan. As it developed the young lawyer's visit to Pollock's office was to secure some trace of the missing Mary. Finding her, he overhears Langdon telling her to give herself up and that he would defend her to his utmost. It was then that Langdon was no longer suspected.

Edna Mayo gives her usual finished performance and is supported by the same excellent cast.

The settings are similar to those used in the previous episode. It is chiefly centered around the court room.

"THE LAST ADVENTURE"

Three-Reel Drama, Produced by Essanay. For Release April 15.

The novel story and development of this play counterbalances the marked improbabilities. An audience interested in society crooks should enjoy seeing the shrewd exploits of the tricksters depicted in this release.

Lillian Drew, John Lorenz, and Edward Arnold play their respective parts in a pleasing manner.

The story deals with Timothy Hayden, who has a strong influence over Beatrice Clemmens, and forces her to become a parasite on rich men—accepting gifts from them and afterwards selling them. Arnold Burton, a millionaire, comes under her spell. They are later married. Hayden threatens to disclose her past life if she does not get a divorce and alimony. She confesses to her husband her past life and is forgiven. As Hayden is about to kill Beatrice, he is killed by the butler.

"WIVES OF THE RICH"

A Three-Reel Drama Produced by Selig.

This drama shows the result of gambling for high stakes among the elite. It displays many of the better known evils, but it contains enough new ones to make it interesting. This play may be classed as an educational inasmuch as it shows how a wife can inveigle money from her husband by charging him \$300 for a hundred dollar wrap and by pawning jewels sent home on approval.

Harry Mestayer gives a forceful and powerful presentation. He is at all times convincing and most effective in the strong climax of the play. Grace Darmond plays the part of the weak, extravagant wife most skillfully, while Lafayette McKee, Emma Glenwood and Lillian Hayward are all well cast in minor parts.

The story deals with a young wife whose husband refuses to pay her debts in order to curb her desire for gambling. She uses many unscrupulous means to secure money and in the end borrows from her friend, Baker. One night she goes to Baker's apartment to secure an extension of time but her husband hears of the errand and follows her. Baker tries to embrace her and is killed in the ensuing struggle. Grant makes it appear that Baker had committed suicide and leaves with his repentant wife.



GEORGE MELFORD,
Lasky Director.

"QUALITY COUNTS!"

PARAGON

HOUSE PETERS
IN
"THE CLOSED ROAD"

Directed by
Maurice
Tourneur

Released
April
24

WATCH FOR RELEASE DATES OF OTHERS OF THE BIG P'S FIRST BIG SEVEN

ALICE BRADY
In "The Bohemians" Directed by Albert Capellani.

KITTY GORDON
In "Her Maternal Right" Directed by Robert Thornby.

MOLLY KING
In "The Call of Love" Directed by Frank Crane.

HOUSE PETERS and GAIL KANE
In "The Velvet Paw" Directed by Maurice Tourneur.

CLARA KIMBALL YOUNG
In "The Feast of Life" Directed by Albert Capellani.

Already released and already the season's best seller:—
House Peters in "The Hand of Peril," Directed by Maurice Tourneur.

Releasing exclusively through the World Film Corp.

PARAGON STUDIOS AND FACTORY, WEST FT. LEE, N. J.

The Film Plant Supreme! Making Pictures That Make Money! Printing Prints That Produce Profits.

Capacity 2,000,000 ft. Weekly.

GEORGE H. MELFORD

Director George H. Melford of the Lasky company has been in the profession for seventeen years, ten of which he has devoted to the screen. He brought a ripe experience with him from the speaking stage to the Kalem company and after serving as a leading actor for a time he was made director and was placed in charge of the companies sent from the East to California. He was later chosen by Jesse L. Lasky and Cecil De Mille as a director for the Lasky company.

Mr. Melford ranks very high indeed as a producer and is responsible for such notable films as "The Boer War," "Shannon of the Sixth," "Young Romance," with Mabel Taliaferro; "The Governor's Lady," with Edith Wynne Matthison; "The Woman," with Lois Meredith and Blanche Sweet; "The Puppet Crown," with Ina Claire and Carlyle Blackwell; "The Marriage of Kitty," with Fannie Ward; "The Unknown," with Lou Tellegen; "The Immigrant," with Valeska Suratt; "To Have and to Hold," with Mae Murray, and many other well known photoplays.

MOZARTS IN MOVING PICTURES

ELMIRA, N. Y. (Special).—Arrangements have practically been completed, in conjunction with the Elmira Chamber of Commerce, to continue the Mozart Players as a motion picture organization after the close of the stock season in June. Manager M. D. Gibson and Director Harry E. McKee of the Mozart are at the head of the organization, and ample capital is assured. A feature will be made of short films and the wonderful natural scenery of Elmira and nearby Seneca Lake and Watkins Glen will serve as backgrounds.

ROBERT T. THORNBY

Producer---World Film Corporation

Current Release—"A WOMAN'S POWER," with Mollie King
In Preparation—"HER MATERNAL RIGHT," with Kitty Gordon

Formerly Producer of Keystone and Vitagraph Successes

FRANK POWELL

The Screen Club

DANIEL ELLIS

Resigned as Lubin's Scenario Editor, to Criticize, Revise and Market Photoplays

PENN MOTION PICTURE AGENCY

26 South 15th Street

PHILADELPHIA, PA.

The
trade
mark



that
stands
for
quality

Famous Players Film Co. Jesse L. Lasky Feature Play Co.
The Oliver Morosco Photoplay Co. and Pallas Pictures

You own a part of the value that is in the Paramount Trademark. Registration of ownership is made by prominently displaying the Trademark in the advertising of your theatre and, in animated form, on your screen. Dividends commence immediately and grow larger daily. April 27, the day you first project the Paramount Animated Trademark on your screen, is a good day to begin displaying the Trademark in all your advertising. The money belongs to you—see that you get it.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE
NEW YORK, N.Y.

THOMAS RICKETTS

THE MAN WHO MADE DAMAGED GOODS and many others.

LATE RELEASES:

"THE BUZZARD'S SHADOW"

"THE SUPPRESSED ORDER"

Now Producing—"THE BROKEN GENIUS"

For "AMERICAN" FILM COMPANY

J. W. JOHNSTON

FAMOUS PLAYERS

Current Release—"Out of the Drifts" Coming Release—"Molly Make Believe"
In Preparation—"The Moment Before"



FREDERICK A. THOMSON

PRODUCING DIRECTOR
FAMOUS PLAYERS FILM CO.

Charles M. Sazy

FEATURE DIRECTOR

GEO. FITZMAURICE

Releasing his own features through the

PATHE EXCHANGE

Current Release—NEW YORK

In Preparation—BIG JIM GARRITY

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME

DATE	PRODUCER	PLAY	STAR
Apr. 16	Famous	Molly Make Believe	Marguerite Clark
Apr. 17	Lasky	The Love Lark	Wallace Reid and Cleo Ridgely
Apr. 17	Famous	The Eternal Grind	Mary Pickford
Apr. 20	Famous	The Innocent Lie	Valentine Grant
Apr. 24	Lasky	The Heart of Nora Flynn	Marie Doro
Apr. 27	Famous	The Moment Before	Pauline Frederick
May 1	Pallas	David Garrick	Dustin Farrow
May 4	Famous	The Red Widow	John Barrymore
May 8	Lasky	Maria Rosa	Geraldine Farrar
May 11	Lasky	Allen Souls	Sessue Hayakawa
May 15	Famous	The Trust	Hazel Dawn
May 18	Morocco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark

V-L-S-E. INC.

Mar. 20	Vitagraph	The Supreme Temptation	Antonio Moreno, Dorothy Kelly, Evert Overton
Mar. 20	Sells	The New Do-Well	Kathlyn Williams and Wheeler Oakman
Mar. 20	Bessany	The Havoc	Gladys Hanson, Charles Dalton, Bryant Washburn
Mar. 20	Lubin	Dollars and the Woman	Ethel Clayton and Tom Moore
Apr. 3	Vitagraph	The Two Edged Sword	Edith Storey, Evert Overton
Apr. 3	Sells	The Cycle of Fate	Bessie Epton, Edith Johnson, and Wheeler Oakman
Apr. 3	Vitagraph	The Vital Question	Viviziana Pearson and Anders Randolph
Apr. 10	Lubin	The Flames of Johannis	Nance O'Neil
Apr. 10	Vitagraph	Salvation Joan	Edna May
Apr. 17	Vitagraph	Artie, the Millionaire Kid	Dorothy Kelly, Ernest Trues
Apr. 24	Vitagraph	The Law Decides	Donald Hall, Dorothy Kelly, Harry Morey, Louise Baudet, Bobby Connelly
May 1	Sells	At Piney Ridge	Fritzi Brunette
May 8	Lubin	Love's Toll	Rosetta Brice and Richard Buhler

EQUITABLE RELEASES.

Apr. 3	Shubert	Velma	Robert Warwick and Frances Nelson
Apr. 3	Equitable	Her God	Gail Kane
Apr. 10	Paragon	The Feast of Life	Clara Kimball Young
Apr. 10	Equitable	The Chain Invisible	Bruce McRae
Apr. 17	Shubert	The Social Highwayman	Edwina August
Apr. 17	Equitable	By Whose Hand?	Edna Wallace Hopper, Chas. J. Ross
Apr. 24	Paragon-World	The Closed Road	Muriel Ostriche
Apr. 24	World	The Chain Invisible	Houssie Peters, Barbara Tennant
May 1	Equitable-Balboa	The Feast of Life	Roscoe McKee, Gerda Holmes
May 8	World	The Twin Triangles	Clara K. Young
May 15	World	Her Maternal Right	Jackie Saunders
		Sudden Riches	Kitty Gordon
			Robert Warwick

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond.	Edwin Arden, Katheryn Brown Decker
To be announced	(Colored)	
Jose	The Weavers	
Fitzmaurice	The Light That Failed	Robert Edeson and Jose Collins
Savage	New York	Florence Reed and Paula Marinoff
Whartons	Madame X	Dorothy Doanally
MacKenzie	Hazel Kirke	Pearl White
Balboa	The Precious Packet	Ralph Kellard and Lois Meredith
Fitzmaurice	The Shrine of Happiness	Jackie Saunders
Arrow	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Balboa	The Woman's Law	Florence Reed and Duncan McRae
Daily	Little Mary Sunshine	Baby Helen and Marie Osborne
	The King's Game	Pearl White, George Probert and Sheldon Lewis

PATHE REGULAR RELEASES.

Apr. 8	The Girl Who Won.
Apr. 15	The Girl That Didn't Matter.
Mar. 20	The Wall Between. Francis X. Bush
Mar. 27	Her Great Price. Mabel Taliaferro.
Apr. 3	The Kiss of Hate. Ethel Barrymore.
Apr. 10	The Half Million Bribe. Hamilton Revelle.

BLUMBERG PHOTOPLAYS, INC. RELEASES.	
Mar. 19	The Yagul. Herbert Rosworth.
Mar. 26	The Flirt. Marie Walcamp.
Apr. 3	Tangled Hearts. Louise Lovely.
Apr. 10	John Needhams Double. Tyrone Power.
Apr. 17	The Great Problem. Violet Mercereau.
Apr. 24	The Gay Lord Waring. J. Warren Kerrigan.

FOX FILM CORPORATION.

Apr. 8	Blue Blood and Red
Apr. 10	Slander
Apr. 17	A Modern Thelma
Apr. 24	A Man of Sorrow
May 1	Blazing Love
May 8	The Eternal Samba
May 15	Where Love Leads
May 22	Battle of Hearts

GENERAL FILM RELEASES

Monday, April 24.
(Bio. Release) The Billed Princess and the Poet. Dr.
(Ess.) The Strange Case of Mary Pare. No. 14. 2 R. Dr.
(Kalem) The Millionaire Plunger. "Social Plrates." 2 R. Dr.
(Lubin) Germs and Microbes. Com.
(Sells) The Woman Who Did Not Care. 3 R. Dr.
(Sells) Sells-Tribune. No. 33. 1916. Top.
(Vita.) The Rookie. Dr.

Tuesday, April 25.
(Bio.) Celeste. 2 R. Dr.
(Ess.) The Little Samaritan. 2 R. Dr.

Wednesday, April 26.
(Bio.) The Spring Chicken. 3 R. Com.
(Ess.) Vernon Howe Bailey's Sketch Book of Boston. Cartoon.
(Ess.) A scenic subject on the same reel.
(Kalem) Counting Out the Count. Com.

Thursday, April 27.
(Lubin) Playthings of the Gods. 3 R. Dr.
(Sells) Sells-Tribune. No. 34. 1916. Top.
(Vim) What's Sauce for the Goose. Com.

Friday, April 28.
(Kalem) A Lucky Mistake. Com.
(Knickerbocker Star Feature) The Broken Promise. 3 R. Dr.
(Vim) The Rivals. Com.
(Vita.) Terry's Tea Party. Com.

Saturday, April 29.
(Ess.) The Danger Line. 3 R. Dr.
(Kalem) The Trail of Danger. "Hazards of Helen" Railroad Series. Dr.
(Lubin) Love and Bullets. Com.
(Sells) Badgered. Dr.
(Vita.) The Man Hunt. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, April 23.
(L-Ko) Little Billy's School Days. Com.
(Rex) His World of Darkness. 3 R. Dr.
Monday, April 24.
(Nestor) His Wooden Leg. Com.
(Red Feather Photo) Thrown to the Lions. 5 R. Dr.
(Universal) Graft. 2 R. Dr.

Tuesday, April 25.
(Gold Seal) The Other Half. 2 R. Dr.
(Imp) Billy's War Brides. Com.
(Rex) The Unexpected. Com.-Dr.

Wednesday, April 26.
(Animated Weekly) No. 17. Top.
(Big U) Lonesome House. Dr.
(L-Ko) Bill's Narrow Escape. 2 R. Com.

Thursday, April 27.
(Laemmle) Miss Blossom. 2 R. Dr.
(Power) Such a Life in China. Com.
(Rex) Chicken Hearted Jim. Dr.

Friday, April 28.
(Imp) Why Mrs. Kentworth Lied. 3 R. Dr.
(Nestor) The Newfangled Mixup. Com.

Saturday, April 29.
(Bison) The Torrent of Vengeance. 2 R. Dr.
(Joken) The Jitney Driver's Romance. Com.
(Powers) A Family Affair. Com.

MUTUAL FILM RELEASES

Sunday, April 23.
(Beauty) Bookworm's Blessed Blunders. Com.
(Vogue) Slipping It Over on Father. Com.

Monday, April 24.
(Falstaff) Dad's Darling Daughters. Com.
(De Luxe) The Conscience of John David. Centaur. 5 R. Dr.

Tuesday, April 25.
(Than.) A Man of Honor. 2 R. Dr.
(Vogue) The Island That Never Was. Com.

Wednesday, April 26.
(Beauty) Buzz and Buzies. Com.
(Gaumont) See America First. No. 33 "Charleston, South Carolina." Scenic.
(Gaumont) Cartoon Comics. Cartoon.
(Mutual Weekly) No. 60. Top.

Thursday, April 27.
(American) A Broken Genius. 3 R. Dr.
(De Luxe) The Stain in the Blood. Signal. 5 R. Dr.

Friday, April 28.
(Cub) The Traitor. Com.
Saturday, April 29.
(Falstaff) Willing Wendy to Willie. Com.
(Than.) The Carriage of Death. Dr.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Why become discouraged? If the game is worth the candle keep a stiff upper lip and go to it! Remember that the scripts come back to the best of them, remember that those who are succeeding in the art of photoplay writing went through similar experiences such as you now have. It is human nature for every individual to firmly believe that he or she has more misfortune than the others, but this is not so. We received a letter the other day from a man who, perhaps, is the leader in his line of work, photoplay comedy. He said in part: "Four scripts that I thought safely sold came back this morning. I put in a lot of good time on them, too. However the company has changed policy again and is out of the market for short length comedy stuff." The writer of this letter has sold hundreds of scripts. His name is known to you should we mention it. He has written for years and knows all the ins and outs of the business. He is among the few who can lay out motion picture plots which are produced as written. And yet his scripts come back—four at a time. You don't hear him howl; he says nothing about "hard luck," "discrimination," etc. He knows, his experience has taught him that the ways of the script market are peculiar indeed. He'll rewrite those stories or will go right ahead writing others. He'll sell again sooner or later!

Fools Rush In, Etc.

"Why will so many of the 'nears' rush in where the Experienced fear to tread?" asks Gibson Willets, the distinguished author who has penned so many of the big feature dramas of to-day. "So many of the ambitious ones write me and pine out of ten relate the troubles they have in writing and selling five-reel dramas and most of them if asked, confess that they never attempted stories intended for shorter length releases. Good common sense is just as necessary in the writing of picture-plays as in any other line of work. Very few photoplay authors of to-day plunged right into the successful writing of stories carrying the action for five reels or more. Instead they gained their experience in the writing of one and two-reelers, climbing step by step to more ambitious work. And so many, so very many, think the art of writing is merely inspiration. Research? No! Rewriting? No! Just sit down and rattle off a story and then amazement because some Editor or other does not immediately pay out hard cash for the masterpiece. I have written novels, short stories, special feature articles by the score but I wish to go on record with the assertion that photoplay writing is the most difficult branch of literary work. It is not an easy road to success. Those who are succeeding to-day deserve their success for they have worked hard and long and, above all, they write slowly, painstakingly, and then perhaps tear up that which they have written and write it all over again!"

No Scenario Exhibits

Every day or so we received requests to print a "sample scenario" so that we beginners can follow the correct style. Two out of three of the "sample scenarios" published do the tyro more harm than good. They generally are the original scripts as purchased by the film company, and not the rewritten script that has been used by the Director. The "sample scenario" is generally faulty and we have found in our experience that the beginner always follows it faithfully absorbing a comedy of errors with a medium of excellence. If you have a good plot set it down on paper, neatly and clearly. If you have the right kind of a story you will be so full of it that you will or should forget personality and let the story write itself. There is the title, the cast, the synopsis by scenes. In order to write a convincing story one should see that story. The motion picture eye, some term it. The screen is the best for the study of technique and not the "sample scenarios" which grow more and more numerous and improve but little in technique.

Stereotyped Stuff?

Ever and anon we read words of wisdom set down by some author or other who warns Photoplay Authors to beware of the eternal triangle, the birthmark, the mortgage, the east-ashore-on-a-desert-island sit-

nation, the girl-enticed-to-the-city, etc. The mortgage is really and truly hoary-headed but a grain of salt must be taken with the other stereotyped admonitions. Remember there isn't a new plot in this wide world of ours. All the problems have been done before. It's not the new plot you must seek, altho this advice is continually dinned into the beginners' ears, it is the new angle, the new development of an old, old situation that must be evolved. Vitagraph produced "The Island Of Regeneration" and Selig produced "Thou Shalt Not Covet," this year. Both of these productions are based on desert island stuff. But both productions dealt with an old idea in a new and elaborate way. The above-named dramas are considered among the best releases of this year. Don't take all the bunk handed out too literally. If you've a new angle on the girl-enticed-to-the-city, etc., shoot it! After all it is originality applied to the old stuff that counts for success.

Adaptations

Some authors acquire adaptations and some have adaptations thrust upon them. In either event, the adapting is not at all an easy task. Certain widely heralded film dramas, adapted from novels, have been failures purely and simply because the plot was improperly adapted for screen purposes. One of the secrets of the success of film adaptations lies in the fact that the book has been one of the best sellers and the lovers of the book want to see the characters on the screen. And if the characters do not disport according to the romantic or literary conceptions of the book lover, there is a serpent in Eden. If the plot of the story is convincingly carried into film then the book lover informs the rest of the family and all the friends and the word-of-mouth advertising, the best in the world, hooks up the attendance. Before adapting a novel to scenario form the book story must be carefully absorbed by the photoplay author. It is not enough that the plot be gathered in, it is necessary to study the characters, get the viewpoint of the author as to their traits and foibles, and transfer these characters, the more important ones at least, to the studio floor. It is in the fine shading of characterization either in writing the script or in production that so often loses the atmosphere and the flavor of the story. One well-known manufacturer, after the film adaptation is made, summons the author of the original book for a consultation with the Director. This works beneficially in many instances. "I tried it," stated another manufacturer, "and discovered that the book writer could not be satisfied with the staff writer's work; insisted on recalling that he has sacrificed his book for a mere pittance" and demanded that he be commissioned to write another scenario. My experience with a majority of novelists is that they know nothing about the technique of motion picture writing. To sum up, if an adaptation is good, it is very very good and if it is bad, it is very very bad!

How to Sell 'Em

Reams have been written on how to write 'em, but reams have not been written on the just as important subject of how to sell 'em. It is just as vital to know how to market your scripts as it is to know how to prepare them for market purposes. The author may possess one of the best stories ever written but if that script is sent out under the hit-or-miss policy so much in vogue, the chances are that it will return straight home. One of the film companies specializing exclusively in five-reel subjects, written around the personalities of certain feminine stars, has been deluged recently with one and two-reel comedies while another concern perfectly willing to read and carefully consider comedies one and two reels in length, has been deluged with dramatic material ranging in length from four to ten reels. And the writers who fail to study the trade journals, fail to ascertain the type of stories wished for by the producers, fail to keep in touch with the ever shifting market conditions, conjecture why their stuff is promptly returned. Study the releases of V. L. S. E. for example. The standing bookings in the trade journals show that the standard length of V. L. S. E. productions is five reels. While it is true that an occasional production of longer footage is announced, yet five reels is customary. And so it goes. A close study of the desires of the various manufacturers and thorough understanding of their needs is essential if one would expeditiously market motion picture stories.

Do Not Do It!

Please do not address scenarios to the Editor of this Department. We have no time to read pictureplay plots.

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